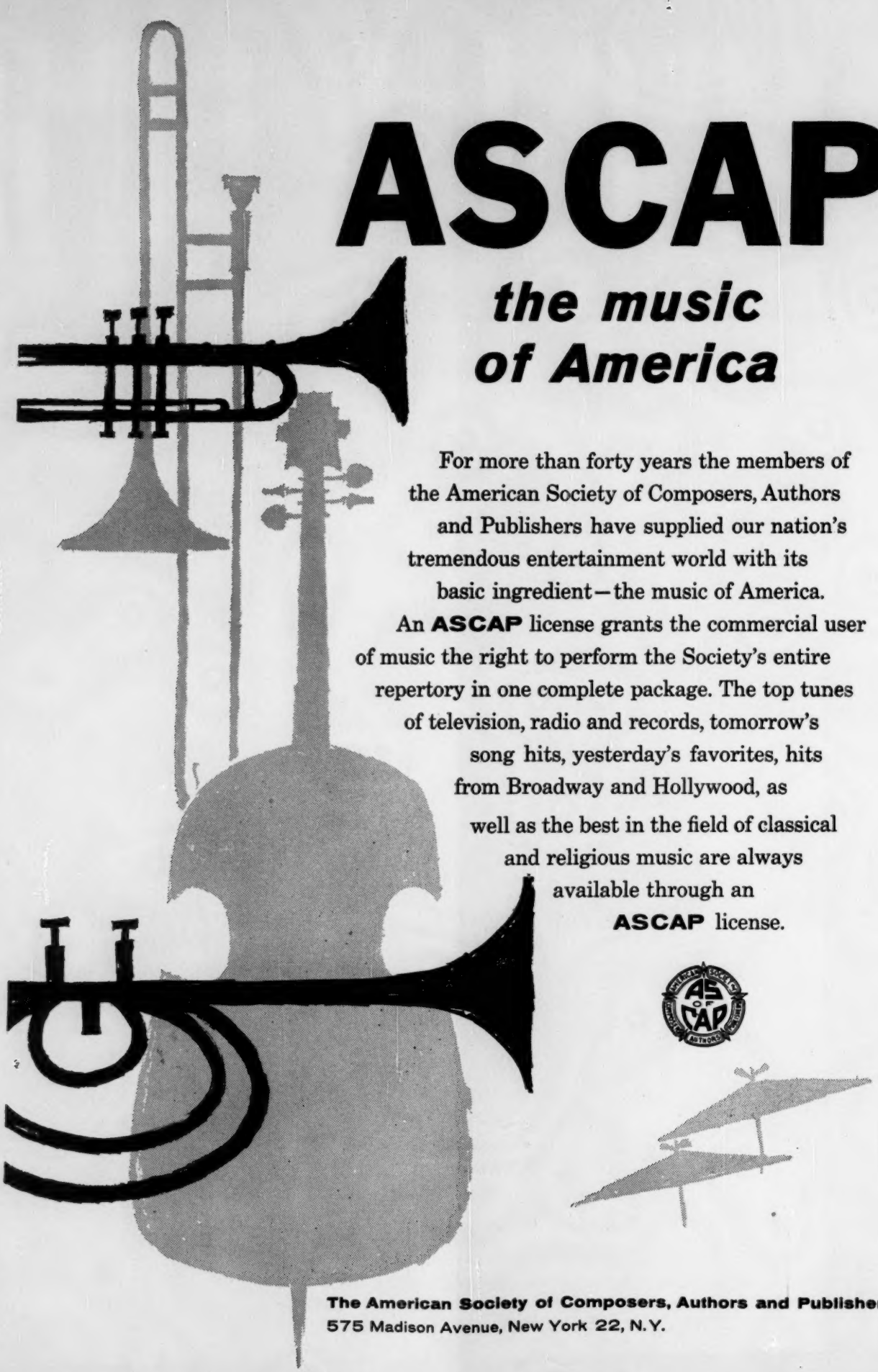
MUSICAL COURIER

ASCAP

the music of America



For more than forty years the members of the American Society of Composers, Authors and Publishers have supplied our nation's tremendous entertainment world with its basic ingredient—the music of America.

An **ASCAP** license grants the commercial user of music the right to perform the Society's entire repertory in one complete package. The top tunes of television, radio and records, tomorrow's song hits, yesterday's favorites, hits from Broadway and Hollywood, as well as the best in the field of classical and religious music are always available through an **ASCAP** license.

The American Society of Composers, Authors and Publishers
575 Madison Avenue, New York 22, N.Y.

musical COURIER

Trademark Reg. U. S. Pat. Off.

FOUNDED 1880 • DECEMBER 1, 1955

Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. CIrcle 7-4500

In this issue . . .

UNSUNG HEROES (Editorial) 4

ALONG 57th STREET 5

HI FI AND MUSIC 6
Hi-Fi Pitch—The Greek Way
Edward Tatnall Canby

MISS HOLLEY BOWS (On the Cover) 7
Mary Craig

LEONARDO DA VINCI: 8
Musician at the Court of Sforza
Sylvan Breyn

PORTRAIT OF ALBAN BERG 11
Leonard Marker

NEW YORK CONCERT AND OPERA BEAT 12

THE NATIONAL SCENE 21

THE INTERNATIONAL SCENE 28

HERE AND THERE 34

SCHOOL NEWS 35

RADIO & TV 38

SACRED MUSIC 39
Leon Carson

THE DANCE 40
Rosalyn Krokover

UP AND DOWN THE GUILD KEYBOARD 41
Grace White

PUBLISHERS' MART 42
J. Kenneth Wilson

PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

ASSOCIATE EDITORS
Mary Craig René Devries

ADVERTISING MANAGER
Bernard Murphy

CONTRIBUTING EDITORS
James Boeringer
Edward Tatnall Canby
Leon Carson
Fred Grunfeld
William Holmes
Rosalyn Krokover
Charles Kent
Leo Lerman
Harold C. Schonberg
J. Kenneth Wilson
Jules Wolffers

REPRESENTATIVES, NORTH AND SOUTH AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C. Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (OLdfield 40307), editorial representative: Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46 (Hollywood 7-5191). SAN FRANCISCO: Mrs. F. H. Redewill, 1675 Euclid Ave., Berkeley 9. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Houk, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. Adv. Rep.: Bernice Dubb Minot, 36 Pinckney St., Boston, Mass. CINCINNATI: Louis Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: Gene Fry, 98 Webster St., N.E. RIO DE JANEIRO: Celcao de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Robt. Fleming, 589 Highland Ave., Ottwa, Ont.; Eric McLean, 1600 Selkirk Ave., Montreal, Que.; J. W. Anderson, 88 Hillcrest Ave., Norwood, Man.; Ida Halpern, 3707 W. 37 Ave., Vancouver, B. C.

EUROPE AND FAR EAST:

NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo. ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erich Jantsch, Kolingasse 19, Vienna 9. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Neidenburger Alee 36, Berlin-Charlottenburg 9. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SWEDEN: Eric Diefenbronner, Sibyllegatan 13, stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Takatoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo.

Vol. CLII, No. 7
Whole No. 3314

MUSICAL COURIER. Published semi-monthly November through January and March, and monthly February and April through October, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 6, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscription—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

Copyright by Gainsburg-Shack, Inc., 1954.

Seventy-fifth Year
December 1, 1955

FROM THE EDITOR'S DESK...

Unsung Heroes

■ We have often thought that the real unsung heroes of the music world are the American music studio teachers. Often underpaid and nearly always overworked (the 40-hour week is unknown to many), they have in their quiet and undramatic way made an enormous contribution to the development of our national cultural life. It therefore distressed us recently to come across unfounded criticism leveled at one of the most prominent music-teacher organizations, the National Guild of Piano Teachers.

From a small Texas beginning in the Spring of 1929, Dr. Irl Allison has welded the largest and most effective organization of piano teachers in America. The organization now has a participating membership of some 50,000, with most of the successful and outstanding teachers in each community listed among its membership. Through yearly student auditions, critiques, and through its suggested curriculum, the National Guild of Piano Teachers has undoubtedly been one of the most effective means of raising piano studio teaching standards.

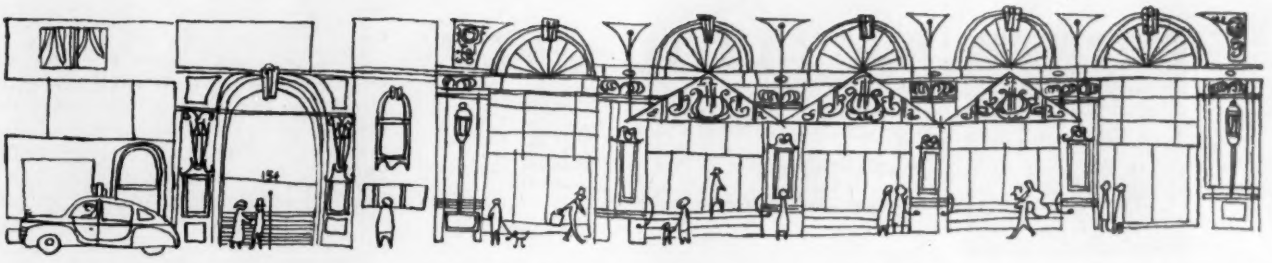
Charges of commercialism and a lack of standards leveled by some critics at the organization seem to us to be reckless and unwarranted. If one examines the Guild Syllabus, including its model program curriculum and its suggested literature chart, it will immediately become apparent that high standards are maintained by the Guild. The suggested curriculum has been evolved from consultation and consideration by a number of outstanding piano pedagogues. Among other things, it insists that the young student be given Bach almost from the very beginning of his training, and it sets up a logical and practical course of technical studies. The organizational dues are nominal, and an investigation of the Guild's extensive program, its auditions, and the advantages gained from membership do not seem in any way out of line with the small membership fee.

The real proof of the Guild's worthwhileness would seem to be the degree of success achieved by individual member teachers and, even more so, by the success achieved by students from these studios. Certainly the large majority of the members are highly successful teachers, known and respected in their communities; often they are graduates of our leading music schools and conservatories. Looking through a listing of the membership one sees the names of many of the leading teachers in our best schools of music, and some of the most distinguished private studio teachers. In the past year, over one hundred students who have taken part in Guild auditions have been soloists with orchestras, most of them major orchestras. Many of our young successful artists have come from these studios. These facts alone are the best answers to those who choose to criticize.

The study of applied music must of necessity be a highly personal matter. Such instruction is accomplished in the loneliness of the studio, and is a matter between student and teacher. The future of our musical life depends in large part on the quality of our teachers. We have only praise and admiration for these unsung heroes and for their organization which has done so much toward improving our pedagogical standards.

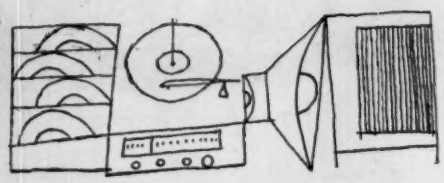
Gid L. Waldrop

ALONG 57th STREET



■ The talk has been, these past few weeks, and will be for many weeks to come (actually for many months to come), about La Superba (**Maria Meneghini Callas,** hereafter to be referred to as MMC or La Superba) and **Mr. Bing.** Well, as we all know, he went and done it. That is, Mr. Bing hied himself off to Chicago and there, right in La Superba's dressing room at the Chicago Civic Opera House, he signed the world's most discussed diva to a contract. He also kissed her hand while she smiled ravishingly and, of course, triumphantly. From the smile, it appeared that La Superba had never for a moment doubted that one day this would all come to pass. As reported by *Time,* MMC said: "He saw me. We spoke. We were all right together." Kind of Hemingway that bit of dialogue. This will all result in a gala-gala opening Metropolitan night come next October—at least the Met plans it all that way, with MMC singing her fantastic "Norma." Mr. Bing's Callas plans for next season also resulted in quite a lot of tumult within the Met ranks: other thrushes feel that by surpassing his top price for top notes, Bing has done them wrong. No matter what La Superba's reputation, her colleagues, some of them, feel that they also should get what they feel they should get—more than they are now getting. The Met's top fee is, at best, $1,000 per performance. MMC, it is reported, will receive 2,000 Met dollars per performance. Readers of Along 57th Street know how Ubiquitous feels about Callas. We feel that no matter what Bing pays her, he can not pay her too much. . . . We went off to Chicago to hear our favorite. We heard her in "Puritani," "Trovatore," "Butterfly." Her middle register was always superb. Sometimes her voice didn't sound as lovely as it did other times, but—and this is an immense BUT—no matter what the voice, the Callas personality was always flabbergasting. She is, without any doubt, the greatest actress on the operatic stage, one of the greatest in the world. In this respect she ranks with Geraldine Farrar and Mary Garden. We hereby title Maria Meneghini Callas "The Garbo of Song." Everything Callas does on stage, she does with all of her power, all of her intensity—but she does not ham. Even moments of her characterization which do not quite come off are fascinating. Unfortunately, the greatest Callas performance was not seen by the audience which jammed the house to witness her last (and possibly farewell) Chicago performance. This show was one which Callas put on for the special benefit of members of the company, friends, management, a parcel of process servers, and U. S. Marshal Stanley Pringle. That was right after the last "Butterfly" when an attempt was made to serve La Superba with a summons. It was at this point that La Superba enacted a Medea such as no La Scala audience has ever seen her play. **Claudia Cassidy** had been in the house for the "Butterfly." She was still in the house, but backstage, for the "Medea." From the look on Miss Cassidy's face, she seemed to think that this was one of the great Medeas. It was. Well, New York should be feeling the impact of the Callas personality come next autumn. But not even those little brown caterpillars known as wooly bears can predict whether we are going to have an easy season '56-'57, or a tough, rough winter. What with Callas in the forepart and **Tebaldi** (in a new production, the first in some 20 year's of "Traviata," one of La Superba's greatest roles) in the hindpart and maybe even—so rumor hath it—**Schwarzkopf** in the middle (possibly in "Don Giovanni"), looks like a pretty hot winter next winter. The Chicago people **(Fox, Kelly, Rescigno)** are not saying just yet whether they will have La Superba for any part of their next season, but MMC went off screaming that she would never sing in Chicago again. However, Chicago has as pretty a parcel of surprises building up as any management could possibly prepare. Before we leave Chicago—oh yes: scoop: La Superba told Ubiquitous that next spring she will be singing Fedora, Kundry, Rosina, and Gilda at La Scala. She opens the opera house early this month in "Norma." To return to Chicago: one of the most delightful facets of the Lyric productions is **Ruth Page's** choreography. She arranges dances for the operas, and these dances grow out of the works themselves. We saw Ruth's work in "Puritani," "Aida," "Faust," and found it the best opera dancing we have seen in a long time. She does not superimpose dance patterns alien to the work in hand: she underlines the productions with dance, as we pointed out above, indigenous to it. In the Monteverdi masque, **Vera Zorina** danced while **Ebe Stignani** sang. The latter filled the vast house with great golden tones, while Zorina moved more beautifully than ever.

Other Chicago Lyric delights: the tremendous ovation for Stignani's Azucena, very like those mass demonstrations of love brought on by the appearance of Madame **Schumann-Heink;** Callas' management of her draperies and scarfs in "Trovatore"—she seemed more like the pictures we have seen of the great French Rachel than any actress could ever hope to seem; Callas' dazzling vocalistics in "Puritani's" big arias; Callas' harikari, with her dark hair suddenly cascading down over her white kimono and her final across-stage stagger rousing the house to the wildest ovation we have heard since **Margot Fonteyn** debuted in Sadler's Wells first American season and since **Nora Kaye's** colossal success last April in the same house; **Alicia Markova's** lantern-lit solo in **Ruth Page's** "The Merry Widow," and the exquisite **Karinska** gowns in this dance-theatre version of the Lehar opus; the great charm of **di Stefano's** voice and his bright personality—seems to be the only tenor, grand-grand tenor, with a sense of humor; the expertize of **Nicola Rescigno** and his unflagging good humor and willingness to stand by no matter what chores are in the offing; **Renata Tebaldi's** singing in "Aida" and "Bohème," especially when she was not trying to top the other singers; **Gloria Lind's** Musetta, one of the best we have heard. . . . **Rossi-Lemeni's** voice and stage deportment in all roles, very top. . . . **Gertrude Ribla's** "Tabarro," a welcome surprise which came late, late, late on an evening full of surprises. . . . And highlight of all highlights: the Chicago audience. It is the most avid audience in the world. It loves opera, and it shows its love of the Chicago Lyric not only by crowding the vast house, but by applause such as you rarely hear elsewhere. Of course, they get a lot to applaud, but it is a delight to hear the response roll up and over the footlights. . . . So it's thanks to the Chicago Lyric for evenings of great musical pleasure. Took an opera company run by a parcel of determined young people to make Manhattan's 57th Street feel that it was somehow also Wacker (20 North Wacker, to be precise). I guess we'll just stop here and stay in Chicago until next issue. So, until next time. UBIQUITOUS



HI FI AND MUSIC

By EDWARD TATNALL CANBY

HI-FI PITCH — THE GREEK WAY

WHAT is the significance of musical pitch? That enormous question has been fascinating me anew since the arrival of a remarkable musicological recording called "The Theory of Classical Greek Music," on the Musurgia label, the first in a long-projected series of albums under the supervision of Fritz A. Kuttner. The album includes a large booklet, or, I should rather say, a textbook, plus some 38 actual sound examples played on a special one-string (per note) harpsichord, spread over the two sides of an ample 12-inch LP record. All 38 are played on the same instrument, which evidently was retuned painstakingly before each and every recording via a stroboscopic frequency meter, the Conn "Stroboconn." Except for a short group of early European excerpts and several Greek "relics" (the First Delphic Hymn, for instance, played in various tunings), there is no music here as such. Just pure pitch. And there is the crux of the matter.

The editor of the series has wisely pasted a green label, addressed to librarians of schools and colleges, inside the album cover: *"This record calls for intensive study and concentrated listening to unusual and micro-intervals. A sense of pitch discrimination for these sound phenomena develops but gradually, and not much can be accomplished in one hearing. . . . It is recommended that this album be made available to students for home study."* Later on, in the textbook, it is stressed that considerable acclimitization is required, so to speak, before the ear can begin to adjust to these unfamiliar tonal relationship. *"The net gain produced by one playing of this record will be negligible; ten or more hearings will begin to open up a new world of tone sensations."*

Ten hearings! That's nearly ten hours of listening, mind you. And in all of it scarcely a note of genuine musical interest. This is not a musical record and was not so intended. Neither is a counterpoint exercise a piece of music, though it does move and flow. A harmony book is similarly full of nonmusical, static analyses of the stuff of music, removed from musical contexts like a biological slide, a cross-section of once-living flesh.

But ten hearings (and ten readings) is not going to be enough to absorb this enormous amount of information. I cannot begin to give you an idea of its all-inclusive thoroughness. (If there are faults and errors, I am not the one to spot them.) There are basic definitions of pitch in terms of cents; the "Pythagorean" tone system (twelve cyclic steps upwards), and the Mediaeval and Renaissance modifications of the same, all illustrated; the Greek Divisive system of scale-building, upwards and downwards; the effects of Pythagorean intonation on Renaissance music when the intervals of a major and minor third began to be used extensively as semi-consonance; and a great deal more.

And so it is a bit hard for me to say—but I will—that I find the recording itself a colossal and deadly bore, and even worse, an ear-twister that in a matter of minutes had me so hopelessly tone-deaf that everything sounded out of tune and unmusical—even music. This is not an exaggeration in the least. I simply have not been able to force myself to play the record all the way through, even once, let alone ten times. I do not have either the strength of will or the inclination to press the issue, though I have not the slightest doubt that the editor is right in everything he says. The concentrated study of this recording will undoubtedly develop "new worlds" of tone sensations. There can be no question about the ability of the ear to increase its consciously perceptive accuracy and discrimination in any sort of sound listening—from the characteristic intervals of the Greeks (and today's extra-Western exotic musicians too) to the characteristic style mannerisms, say, of the Mannheim school of orchestral writing, or the typical over-all key relationships of Beethoven's musical structure—or, to jump afield, the subtle differences between the sound of a Chevrolet Six and a Plymouth.

How then, am I to analyze a violent allergy to these musicological examples? I do not at all object to the detail, to the enormous scope of the material, which in itself require far more time than I can give, much as I might want to. It's more basic and more emotional, but I think I can explain it.

I like music. I not only listen to it constantly but I "practice" it, and in a form that concerns pitch accuracy in the most intimate way—choral music. I sing this music and I conduct it, am responsible thus for both my own pitch and that of others. I am increasingly aware, as the years roll on, of the extreme accuracy of pitch-sense required in all older choral music of the sort that antedates the straightjacket influence of tempered tuning. Choral pitch of this sort is free pitch. But it requires extreme sensitivity. So, too, does good string playing, as any fiddler knows, tempered pitch or not. In choral music we are constantly speaking of a "wide" third, a "high" C-sharp, a "small" minor second. We are aware that most flatting occurs at certain crucial pitch relationships; a "high" second degree of the scale, for instance, will preserve the over-all pitch level where otherwise it may be forced downward.

What has all this to do with Greek Classical Theory and with later theories to be covered in future Musurgia recordings? Simply that musical pitch, as we use it in music, is a dynamic phenomenon. The musical ear is sensitive to much more than mere vertical pitch relationships. It is the *function* of the pitch that counts, its destination, its origin, the active melodic and harmonic situation that is occurring around it, its place in the midst of music in motion and alive. We all are familiar with the extraordinary dissonances invariably pointed out to the beginner in music theory in the works of J. S. Bach. They are dynamic dissonances, as is usually made clear to the student, and the principle of dissonance-on-the-move is the essence of much important contemporary music today. Stop the music in mid-flow, and you have an effect like the stopping of a moving picture in the middle of an active scene. I can explain my extreme aversion to these excellent examples of Greek tuning very simply. They do not move. They are mere sound, without musical significance. I'm not interested in mere sound, not even in high fidelity—when the musical sense of the sound is not well served.

Afterthought: Maybe the hi-fi bugs will like Fritz Kuttner's examples. They are the purest sound, recorded hi-fi (accurate, pitch-wise, via machine tuning) to much higher standards than the musical ears can boast. Hi-fi pitch indeed!

MISS HOLLEY BOWS

Joan Holley attributes much of her skill and success as a pianist to the influence and guidance of her celebrated teacher, Ernst von Dohnanyi.

By MARY CRAIG

SEPTEMBER 30th was one of those New York nights when storm and rain swirled down, snarling traffic, baffling doormen and cabbies, beating concert goers into a dark confusion. But inside Town Hall a serene young girl in a softly ruffled gown brightened the stage with roulades spun into glittering sound and massive chords vibrant in noble sequence.

Sitting far back in the drenched and windblown audience, and watching the rise of enthusiastic approval, I wondered if Joan Holley, so busy with the piano masterworks (The Bach Chromatic Fantasy and Fugue; Beethoven's A Major Sonata) on this weather-wild evening, gave a fleeting thought to the almost perpetual sunshine of her Miami, Florida, home. She once wrote me: "While you are freezing up there we are lying in the shade in 'Bikinis' watching the grapefruit drop off the trees in our back yard." But I hardly think climate, place, scene, or any other mundane matter make the slightest dent in her concentration when she is playing the piano. This is an artist!

The customarily severe New York press conceded that "She was like a person transformed, and played with passion and poetry, and with an almost virile mastery of the grand line." "Fragile in appearance," they wrote, while noting the drama and romanticism of her tone and interpretation.

Romantic in music she is beyond doubt. And there's a sort of musical apostolic succession which places this pianist in the Lisztian tradition. The most important figure in her study years has been, and is, Ernst von Dohnanyi, the internationally renowned composer, pianist, and teacher who was a pupil of Stefhan Thoman and Eugene d'Albert, both of them famous pupils of Liszt. Dohnanyi says proudly of Joan, "A born Liszt player!" On every concert program Miss Holley features new Dohnanyi compositions (as well as Liszt), winning acclaim for her talent and further recognition for the work of master composers.

Florida-born Joan Holley has evidently been dedicated to the piano from her earliest years. When still "small fry," she was asked by a be-kind-to-the-little-pianist lady, "When you are not practicing, what do you like to do to amuse yourself, dear?" The straight-faced answer was: "Play the piano."

To skip briefly over some eventful years, her first recital, at age 7, programmed two Mozart piano pieces (how about a revival this season, Joan?). Her family lived in Europe for a time, and Joan soon graduated from drawing-room, embassy concerts into professional standing, playing in 1949 in Paris and subsequently across Western Europe and in England. Recordings for Radio Free Europe in Munich of all the best-known piano works by Dohnanyi was a major feat last year.

Joan Holley attributes much of her brilliant success to the guidance of Dohnanyi. She believes his influence has meant more in her career-building than her own striking pianistic gift and indefatigable work. In fact, she gives him all the laurels. But I think it is a fortunate instructor who can list as many distinguished pupils (including Joan) as Dohnanyi can, whose contributions to music are thus diverse and telling.

Joan Holley received quite an accolade two years ago when she made New York City headlines as the "stand-in" for Dohnanyi at rehearsals of his newest Piano Concerto No. 2 in B Minor, with the symphony of the National Orchestral Association. Conflicting commitments preventing Dohnanyi's appearance for the preliminary rehearsal of this difficult work, the composer evidenced wholehearted confidence in his pupil's interpretative and technical skill by sending her on in his stead. Joan Holley won a splendid orchestral-radio engagement as a reward for her flawless playing on this occasion.

Another talent, which she occasionally utilizes between practice hours, and which shows excellent potentials, is writing feature articles and treatises on music and musicians. Many of these have been published in this country and in Europe in periodicals of major reputation.

Audiences will have to decide for themselves which of varied comments on Miss Holley's appearance (on stage) are most appropriate. "So delicate and so young," wrote one impressed reporter; "So willowy," sighed another. Joan herself insists that the look of "fragility" is entirely deceptive—it's all in the eye of the beholder! Tall and slender, her Anglo-Saxon heritage has given her the fair, easily flushing face, blue eyes, and a most glorious mass of naturally curly (listen, crew-cut girls), bright honey-blonde hair falling far below her waist. It's an ignored beauty, however; she does it up in a snood. "It gets in my way," says Joan. Twelve generations of hearty, healthy American forebears, of Huguenot planter stock, have given her unwearying strength, fingers of steel, and an indomitable will to match.

Her charming, witty mother, possibly perplexed at moments by her swan child, says: "Well, maybe she is serious and very conservative (except in her piano playing) because she was a 'hard times baby' born towards the end of the depression years. I could never interest her in playthings—"that old doll,' she called her

DOHNANYI *and* MISS HOLLEY

best French porcelain beauty. However, she *did* love her small terrier dog, and rigidly trained him to sit by when she practiced. And, yes, she loves going to the races—real running ones—but her bets are seldom and very discreet!"

Since Joan Holley is called the torch-bearer for the romanticists in today's music, I asked: "Well, what about romance?"—getting in reply a little twisted smile and a shrug. "Romance? That might complicate things." So that must bide its time—anyway until after a season of concerts, another European tour and, perhaps, more of the splendid music of her master, friend, and artistic guide, Dohnanyi.

LEONARDO DA VINCI

MUSICIAN AT THE COURT OF SFORZA

It was Leonardo's genius as a composer, singer, and player of the lute which first captivated the Duke. —VASARI

This very interesting research paper on the musical activities of the great Leonardo was originally suggested to the author by the late Olin Downes, Music Critic of *The New York Times.*

The self-portrait reproduced above is from the Biblioteka Nationale, Turin, Italy.

The author is grateful to Dr. Elmer Belt for the use of his great library of Vinciana, and to Mrs. Kate Trauman Steinitz, the librarian, for her kind assistance.

By SYLVAN BREYN

OF the myriads who pass into eternity, only a few are eternally remembered. One of them is a man who developed every side of his nature so fully and so harmoniously that the last twenty centuries have never produced his equal. He is Leonardo da Vinci, universal genius—painter, poet, sculptor, architect, inventor, mathematician, and scientist—yet hardly known at all for his contributions to music—singer, composer, player of the lute, viola da gamba, the lyre, and designer of instruments, including the violin and bow.

It is surprising that this facet of his genius is so little known, though music is reflected in everything he did. Leonardo's famous letter to Ludovico Sforza, stating his qualifications as a military inventor, was ignored by the Duke. Ludovico was not interested; according to Vasari, "It was Leonardo's genius as a composer, singer and player of the lute which first captivated the Duke."

Ludovico was a famous patron of the arts in Milan when Leonardo arrived there in 1483. He had heard a great deal about Leonardo's musical genius from Franchino Gafurio, organist and choirmaster at the Sforza Court. The enthusiastic Ludovico arranged a lavish celebration at which Leonardo sang and played many of his own musical compositions on a specially designed lute with several added strings, constructed of silver in the shape of a horse's skull—an innovation, which enabled Leonardo to execute the polyphonic accompaniment of three voices to the chief melody that he sang. This lute had a tone of greater resonance and clarity than others. In gratitude for the Duke's praise of his talents, Leonardo presented him with the instrument.

In 1597, John Dowland, an English composer and lute player at the court of Denmark, further developed the improved lute of Leonardo and published many volumes of songs with lute accompaniment in polyphonic writing, originated by Leonardo at the Court of Sforza.

When Leonardo left Florence for Milan in 1483 with his friend and voice pupil, Atalante Migliarrotti, he hardly expected his leadership in musical activities at the Sforza Court to be of such significance to the Duke in the spectacular musical festivities over which he presided for sixteen years, from 1483-1499.

In the chapel of the court, the Duke employed singers and players of fame. The Franco-Belgian element predominated, but Italian musicians were also well represented. Franchino Gafurio, who wrote the *Theorica Musica,* was a composer, organist, and first singer at the court of Ludovico, and founded the musical school of Milan where song-form and counterpoint were key subjects.

Leonardo learned much from Gafurio. While the Sforza court resounded with music and song, Leonardo was greatly taken by the magnificent choir directed by Gafurio, which rivaled that of the Vatican. Here he discussed Gafurio's *Theorica Musica* prior to its advent into print in 1492, since the woodcuts of this great work were made by Leonardo.

Leonardo rapidly gained favor with the Duke and was soon in full charge of the celebrations and festivals at the court. His epigrams, puns, and jests were on everyone's lips. Vasari says, "He drew the souls of his listeners to himself—performing and singing in a most rhythmic and polished manner." Whether it was music, drama, costuming or staging the festivals, his native genius amazed the Duke—in fact, the entire regal assemblage.

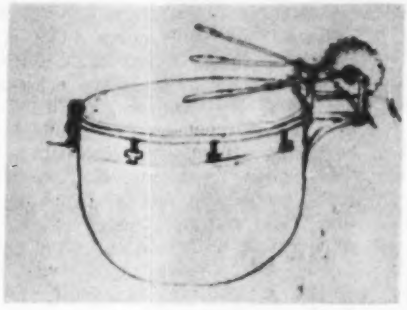
At the Sforza Court Leonardo introduced many woodwind, metal, and improved ancient string instruments, and a new lyre with twenty-four strings—a step forward in the evolution of the modern harp. The kettledrum capable of instantaneous tuning (so important in a modern symphony orchestra) also dates back to Leonardo, who devised the first mechanical timpani. The mechanism he employed for tuning consisted of a system of cords regulated by screws and rods and worked by means of a handle to operate the hammers. The improvements culminating in the modern timpani could only have been possible on the basis of Leonardo's kettledrum. His acoustical knowledge aided him no end in his construction of what we may call the first timpani constructed on scientific principles.

Noteworthy among Leonardo's sketches are calculations of organ pipes illustrating plans for the improvement of the pipe organ. At that period he wrote to Charles d'Ambroise: "I am now designing a new pipe organ which should give much pleasure to the King of France." Leonardo was an intimate friend of the Tieffenbrucker family, who, for more than a century, were recognized as the first builders of viols. They introduced many of Leonardo's musical inventions. His own drawings show his ingenious musical and mechanical mind. Some of these drawings were theoretical, while others were drawn for practical construction with gears and handles. Dufflocq writes: "Leonardo invented a new instrument known as viola organista (hurdy-gurdy), which though not automatic, is still mechanical in its devices." The first drawings consisted of a body similar to that of the violin—a box-like neck with four catgut strings, twelve keys, and a wooden wheel rubbed with rosin which was turned by a handle. The tones were produced by the friction of the wheel. In later drawings Leonardo shows the strings being touched by a wooden rod (a bow) and a strip of horsehair. From this instrument Leonardo derived his ideas for the modern violin and bow which the Tieffenbrucker family built for him. The scroll of the first completed model was a likeness of himself. Leonardo later presented the instrument to Emperor Maximilian of Austria.

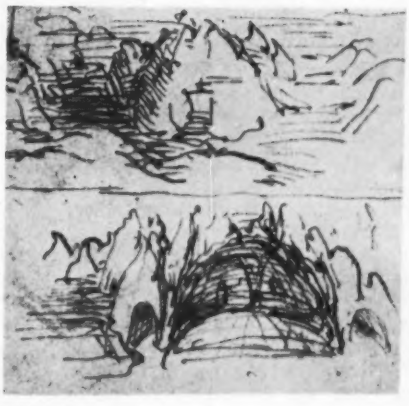
The earliest authentic copies of the Leonardo violin and bow were introduced by Gaspar da Salo and his pupil, Paolo Maggini, in Brescia, Italy, in 1565. They were followed by Nicolo Amati of Cremona, Italy, in 1570, and later by the most admired of the modern violin makers, Antonio Stradivarius (1644-1737), who started his career as an apprentice in Amati's workshop.

Leonardo made plans for a church to be built according to his acoustical requirements. Like Vitruvius, architect and acoustician (100 B.C.), he compared the vibration of soundwaves

Viola Organista (Hurdy Gurdy). Codex B, Folio 50, now at the Institut di France, Paris. Text written from right to left.



Mechanical drum (Timpani) of Leonardo. Codex Atlanticus, Folio 335 rc, Biblioteka Ambrosiana, Milan.



Leonardo's sketch for a stage setting, with a mountain built to open and close. Codex Arundel 263, British Museum.

Mechanical Bell. Codex Forster 2, Folio 10v, South Kensington Museum, London.

Leonardo's Lute built of silver in the shape of a horse's skull. Codex Atlanticus, Biblioteka Ambrosiana, Milan.

to the circular waves caused by stones thrown into water, and observed that the water, although remaining stationary, is stirred into a series of widening circles which meet and cross, each retaining its course undisturbed. This theory, in turn, resulted in his invention of musical glasses, the mechanical bell, and the kettledrum.

Helmholtz illustrated the passage of different soundwaves through the same expanse of air without interfering with each other. Although Helmholtz had been a surgeon, and later a professor of physiology at Koenigsberg and Heidelberg, it was not until 1863, in his forty-second year, that he became interested in Leonardo's theory of acoustics. His first volume on the subject, entitled *The Sensations of Tone,* marked an epoch in the development of the theoretical basis of music by giving, for the first time, a physical explanation of consonance (the quality of musical notes), the origin of combination tones, and the causes of the differences between the vowel sounds. Helmholtz's acoustical theories are now universally accepted.

Among his anatomical notes and drawings, Leonardo explained analytically the function and production of the voice and its resonance with detailed illustrations of the mouth, the tongue, and the larynx. In fact, records show that he actually wrote a book on the subject entitled *Di Vocie,* one of many of his lost manuscripts. This volume, which was probably the oldest physiological study of the singing and speaking voice, dealt thoroughly with every phase of the art. A few notes scattered among his manuscripts at the Royal Library at Windsor may give us some idea of its contents. They explain how the alternate expansion and contraction of the thorax act like a set of bellows, driving the air through the lungs and trachea, or windpipe; how the trachea, the cartilaginous, elastic passage joining the lungs to the larynx, by contracting and extending, controls the quantity of air that passes; and how sounds are thereby affected. His comparison of the windpipe with organ pipes is fascinating. We are given accurate and detailed studies of the muscles of the lips and tongue and their various actions in the pronunciation of vowels and consonants in singing—a perfect example of fine diction. Leonardo's scientific knowledge of the singing voice aided his pupil, Atalante Migliarrotti, to rise to fame as a singer throughout Italy. Leonardo's portrait of his is lost, but is mentioned in the list of drawings on record. It was Migliarrotti who built many of Leonardo's instruments.

Leonardo applied his scientific methods of research in music in all of its ramifications. It is obvious from his notes that he studied the works of the illustrious Boetius, one of the most brilliant scholars of the Fifth Century (A.D.). Boetius wrote five books on music which transmitted the knowledge of the musical art of the Greeks to the Middle Ages, even into modern times.

Vasari says that Leonardo studied music with Squarcialupi, who was the organist at the Santa Maria delle Grazie in Milan, where Leonardo worked for four years to perfect his great masterpiece, "The Last Supper." Squarcialupi was a famous musician of the 15th century and also a great favorite at the Florentine Court. None of his compositions is extant, but records show him as an eminent composer and organist. He greatly admired the musical genius of Leonardo.

Though there were many flourishing masters of music during Leonardo's time, such as Johannes Okeghem and Josquin de Pres, Leonardo gained most of his knowledge from the "Musical Spheres" of Pythagoras (450 B.C.). Leonardo learned that the universe is simply a musical scale and a number. To "one" Pythagoras gave the very essence of numbers and made it the bases of all others. He taught that "all comes from one. God embraces all—accentuates all, and yet is but one." His number theory led him to experiment with musical notes and to prove that vibrating chords emit tones according to their length. Pythagoras invented an instrument to prove his theory. The system of the ratios which tones bear to each other was the result of certain mathematical deductions. Pythagoras declared the octave, the fifth, and the fourth to be perfect consonances, the third a dissonance, and extended the scale to a complete octave, accomplishing this by adding a string to the seven-stringed Cithara or lyre of Terpander (Lesbos, 670 B.C.), the first scientific musician of *his* time. The ancient Greeks employed a Cithara (a four-stringed instrument) which was founded upon the tetrachord. Terpander improved it by adding three strings, which were plucked with a quill. This instrument was later improved by Leonardo, who employed a bow instead of a quill.

Another revelation is Leonardo's invention of a mechanical wheel which played a canon. His notes for this read: "Here you make a wheel with pipes that serve as clappers for a musical round called a canon, which is sung in four parts—each singer singing the whole round. The wheel has four cogs, so that each cog takes the part of a singer." This instrument was a cylinder with plugs which set in action the flaps of an organ against the hammers of a chime. It bears out the fact that Leonardo definitely understood the mechanical canonic wheel from his studies of Pythagoras' *Musical Spheres.*

Leonardo composed all the music for Bellicinioni's "Paradiso," performed on Jan. 13, 1490, to celebrate the marriage of Gian Galeazzo Sforza and Isabella of Aragon. Leonardo devised revolving stages for this pageant. The nobility of Milan and representatives from every court in Italy were invited to the huge gathering, which was awestruck by the splendor of this wondrous scenic spectacle. Voices resounded, nymphs danced, trumpets blared, thousands participated amid the gorgeous settings and colorful effects created by myriads of candles. The huge working staff was directed by Leonardo himself. Stage settings changed as if by magic in a matter of seconds. The scope of the production was far-reaching in its attempt to portray Paradise on this "magic mountain" which, on its slopes, depicted the nether world. From the created fires and chaotic effects in the smouldering caves emerged diabolical characters. Paradise and Hell were created in one vast maze of light and sound. From this metamorphosis, a calm atmosphere evolved. Flower-decked boats with singers and musicians floated through an artificial river. The effect was in every way realistic; the music and the voices of the actors were very clearly heard, for Leonardo understood the acoustical properties of water. All was planned in order to make clearly audible the mingled chimes and voices of the vast chorus and instrumental group; the music and instruments were created by Leonardo himself.

Bellincioni's rhymes, published in 1493, contain the first known printed record of Leonardo da Vinci—laudatory stanzas in which Leonardo is compared to Apelles, the great painter (4th Century B.C.), and a full description of Leonardo as a builder of revolving stages and producer of musical presentations.

Some of the inventions of Leonardo were completed in his lifetime, but many of them got no further than his notebooks and sketches. He bequeathed most of his drawings and notebooks to his friend and pupil, Francesco Melzi, but upon Melzi's death, the notebooks were widely scattered. Many of them are in the Biblioteka Ambrosiana in Milan, others are in the Royal Library at Windsor, the Uffizi Gallery in Florence, the Louvre in Paris, South Kensington Museum in London, Biblioteka Nationale, Turin, Italy, and the Institut de France in Paris. The notebooks and drawings were the result of Leonardo's incentive to delve into almost infinite fields of endeavor.

Many notes relating to Leonardo's musical activities still lie buried in unknown places. Disraeli, in his *Curiosities of Literature,* says: "Many of the manuscripts of Leonardo suffered through the carelessness and indifference of his relatives. When a curious collector discovered some, he generously brought them to a descendant of the great Leonardo, who coldly observed that he had a great many more in the garret, which had lain there for many years—that is, if the rats had not destroyed them." There is every reason to believe that among the lost manuscripts are many of Leonardo's musical masterpieces which he composed for the pageants and festivals at the Court of Ludovico Sforza.

PORTRAIT OF ALBAN BERG

By LEONARD MARKER

On December 24th of this year it will be twenty years since Alban Berg died. Mr. Marker's recollections are those of a pupil who studied with Berg from 1930 to 1934. He is the composer of symphonic music and scores for films and stage. This article first appeared in The New York Times, March 30, 1952.

ALBAN BERG was an unforgettable figure of a man, extremely tall, slightly stooped, with a head like Oscar Wilde's and a never vanishing, quiet smile.

His way of teaching might have astonished those who had formed a mental picture of a recondite or involved personality. I was appalled to be told that I must start all over again with Bellermann's *Counterpoint,* and found that, instead of composition, he wanted fugues, fugues, and fugues. In due course, we came to the methods of the twelve-tone technic, and one day he put his arm around my shoulder, and said, "How about writing a march in twelve-tone technic, or 'Liebesgefluester' [whisper of love], or about something as concrete as possible?"

What did he mean? He said, "Remember that the important thing is not how you write. The important thing is to have something definite to say, something you feel, see, or hear, and want urgently to transmit in tones."

Somewhat apologetically, he took the score of *Wozzeck* and said, "Do you see what I have done here? This means the bubblings in the pool. This is a waltz, definitely a waltz for a drunken, tragical scene. This is a polka, brutally pounded on a piano in a tavern, in a significant, thematic rhythm that later dominates the whole scene. Always have something to say. Say it in a tone-row or a chord of C Major."

When I would have the 18-year-old blues at being unable to get anywhere, he would tell me that he had his difficulties, too; that his problem was not composing, but the physical effort between the creative urge and its practical execution.

He would say, "You are a composer —not a machine. Do you think I expect you to bring me something actually accomplished every time you come here? You must keep on working and wait till the idea unfolds itself, till you have found its proper musical frame. If you knew how I have labored for a page that said something, and said it in the manner of art!"

His surroundings when he worked were characteristic. He could not abide interruption. He would lock himself in his darkened room, with closed windows, even in the hot summertime, and would not allow himself to be summoned or disturbed for any reason on earth. When I came to him, he had finished *Wozzeck* and was feverishly working on his second opera, *Lulu.*

In his last days his work room was hung on every side and every angle with tone rows of his designing, to be chosen from at need. These went into the composition of *Lulu.*

He was anything but a morbid person. He loved simple pleasures and amusements — when he could have them. He had a Ford which he could drive, and did, to Sunday soccer games and the moving pictures, which fascinated him. He secured me an engagement to write a score for a movie, and we talked hours on end of the potentialities for music in the cinema.

He had a small house on the Woerthersee where he and his devoted wife, Helene, spent several months of the year, away from their Vienna apartment. This house was located just opposite the one where Brahms had written his Violin Concerto.

To get the most from Berg's lessons you had to understand something of his incredibly sensitive nature. He could not order you to do this or that, or find fault in the common pedantic ways of the classroom. He could give you of the quite incredible richness of his knowledge and experience if you could sense what he was endeavoring to convey. A word, a hint, an example, had to be sufficient. His gratification, when he succeeded in communicating his idea, and you had shown that you understood and applied it, was one of his satisfactions in living. He was eager to give all; you had to find out how to discern it and assimilate it.

His will power was unbelievable. He said to me one day, "I had asthma, terrible asthma; it was very violent and exhausting. Once, after I had climbed some stairs and was so exhausted that I almost fainted, I said to myself, 'I will have no more of this asthma. I shall not permit it. And by my own will I cured myself of the asthma.'"

His death was caused by a trivial insect bite which developed into an abscess from which he became seriously ill. Perhaps there is a cause back of that apparently trivial incident— he was not strong when the final disease took him. Hardship, combined with overwork, had weakened his frail constitution. The fatal sore led to blood poisoning. Despite blood transfusions—there was, of course, no penicillin at that time—his heart, already strained by the difficulties of life, weakened very fast.

"Auftakt, Auftakt," he moaned in his delirious fever, and the end came suddenly for the 50-year-old composer. I still remember that miserable, rainy, cold December day in 1935, the handful of friends following a plain brown coffin to the little Catholic cemetery in Hietzing. No one seemed to realize that this was the end and that his warm voice would be heard no more.

Berg, who was Schoenberg's favorite and greatest disciple, and whose works have above all others justified the use of the twelve-tone system, would have been as great a composer if he had never used the twelve-tone scale or tone-rows at all. Berg's course as a creative musician was determined for him largely by events and associations. In any case, he would have been unique. For he was a man of genius.

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

METROPOLITAN OPERA

"Les Contes d'Hoffmann," Nov. 14, E—Offenbach's only serious opera opened the 71st season of the Metropolitan Opera Company. It had been missing from the repertoire for a number of seasons, but the present production should keep it in for quite a while. The work was premiered in Paris one year after the composer's demise, and most likely he would have made changes had he seen it staged. As it is, there are almost as many versions of the work in existence as performances given. One of the most effective pieces, the Sextet closing the second act, is not even an original composition of Offenbach, but a faithful reconstruction based on the famous Barcarolle by an otherwise unknown admirer of the late master. Be this as it may, "Contes d'Hoffmann" is magnificent theatre, and the present Metropolitan performance, which counts among the finest efforts of this ambitious company, is a laurel for Mr. Bing and his helpers.

E. T. A. Hoffmann's fantastic tales demand imaginative treatment on stage. They got just that in Cyril Ritchard's fanciful stage direction and the fine, colorful setting and costumes of Rolf Gerard. There are certain exaggerations, like the pantomime in the beginning of the opera during the opening chorus, which could be omitted, but the show as it is now given at the Metropolitan is full of imaginative ideas. The division of the first act into two scenes—first the laboratory of Spalanzini, the latter excellently characterized by Paul Franke; then the ballroom, which is spacious and elegant, bright yet intimate—is a splendid idea. Little nuances—such as serving drinks which repeat the colors of the costumes—were also effective. The Venice set is sombre and heavy in its colors, a real *notturno*, and is a most appropriate backdrop to the eerie doings. The last act, however, seems a bit too elegant and too brightly lit. But here again, the windblown curtain of the window through which Dr. Miracle enters is an atmospheric device. The chorus moved admirably and sang very well.

Richard Tucker in the title role sang with great beauty. He mastered the difficult tessitura of his part with technical and musical excellence. His cunning counterpart, appearing in four disguises—Lindorf, Coppelius, Dappertutto, and Dr. Miracle—was a masterly effort of Martial Singher. His stage deportment is admirable; even his gait changes in accordances with his characterizations. He sang with great distinction, and the mirror aria of the second act was one of the musical highlights of the evening. Norman Scott was warm and human as Crespel, Antonia's father; Clifford Harvuot cut a striking figure as Schlemil; Alessio de Paolis, who impersonated the four servants, was very impressive histrionically and vocally.

On the distaff side: Roberta Peters was Olympia, the doll. Her coloraturas were brilliant, especially when too much movement did not threaten accuracy of pitch. Rise Stevens gave to her Giuletta the attraction of her most convincing stage personality plus the benefit of her sumptuous voice. Lucine Amara as Antonia sang with great warmth. She should cultivate her piano tones to offset a tendency to give too much volume. As the voice of the Mother, Sandra Warfield exhibited a fine voice, as did Mildred Miller as Nicklausse. In smaller parts were heard Lawrence Davidson, James McCracken, Calvin Marsh, and (not heard, but seen to good advantage) Natalie Kelepovska as Stella. The musical soul of the performance was Pierre Monteux, who conducted with superb craftsmanship and instilled the entire performance with a spirit of imperturbable security. H. W. L.

Sedge LeBlang

Antonia (LUCINE AMARA) *compelled to sing under the spell of Dr. Miracle* (MARTIAL SINGHER)—*Act III,* Tales of Hoffmann.

ABBREVIATIONS USED IN THIS SECTION: A=Afternoon; E=Evening; CRH=Carnegie Recital Hall; K=Kaufmann Auditorium; T=Town Hall.

"Rigoletto," Nov. 17, E—The gloomy settings for "Rigoletto," as revived and re-staged in 1951, were matched by a slow performance, enlivened from time to time by Leonard Warren's beautiful vocal work and traditionally effective conception of the role. Roberta Peters, who at one period of her career was an extrovert Gilda, took the part at a slackened pace, which made the hapless heroine more appealing and plausible. Some pyrotechnical brilliance was missing, but this did not affect a poignant portrayal. Eugene Conley, sturdy and dependable, stepped in on short notice for indisposed Jan Peerce and turned in an excellent job as the skirt-chasing duke. Sparafucile was sung by George Tozzi in debut, who made the most of his opportunities with deep, resonant singing, and was welcomed with audience applause. As Maddalena, Rosalind Elias was not particularly alluring in voice, but she looked well and indicated good schooling. Thelma Votipka, a bustling Giovanna; Norman Scott, a noble-voiced Monterone; Clifford Harvuot and Gabor Carelli in the Marullo and Borsa bits; with Calvin Marsh and Heidi Krall briefly heard as the Count and Countess Ceprano; Vila Georgiou, a Page and Louis Sgarro, a Guard, completed the cast. Fausto Cleva conducted with a sure hand but without climactic fire.

M. C.

"Met" Opera Guild Celebrates 20th Anniversary

The Metropolitan Opera Guild celebrated its 20th anniversary on Nov. 2 with an "at home" for its members, at the Metropolitan Opera House. Milton Cross was master of ceremonies. Formal and informal musical features and speeches dotted the evening's program, including the debut of General Manager Rudolf Bing as an orchestral conductor. He led the orchestra and vocalists in the national anthem, which brought to a conclusion the evening's entertainment. Other conductors were Fritz Stiedry, Tibor Kozma, and Kurt Adler. Basso Salvatore Baccaloni provided amusement for the audience with his version of the "Dance of the Seven Veils" from *Salome*, wearing a red wig and yards of green and lavender veils.

Metropolitan artists taking part in the performance included Thelma Votipka, Charles Kullman, Regina Resnik, Rise Stevens, Louis Sgarra, Laurel Hurley, Clifford Harvuot, Osie Hawkins, Martial Singher, Richard Tucker, Gerhard Pechner, Francis Robinson, Brian Sullivan, Lucine Amara, Roberta Peters, Lowell Wadmond, Mildred Miller, Eugene Conley, Richard Leach, Zinka Milanov. Also present on the stage were Mrs. August Belmont, Langdon van Norden, Mrs. John D. Peltz, Mrs. Herbert Witherspoon, Charles M. Spofford, Max Rudolf.

CARNEGIE HALL

N. Y. Philharmonic - Symphony, Max Rudolf conducting, Nov. 5, E—Max Rudolf, assistant manager of the Metropolitan Opera and well-known hereabouts as operatic conductor, made his debut with the Philharmonic Orchestra and confirmed his impressive gifts as a batonist. In Mendelssohn's Overture to "A Midsummer Night's Dream" the clarity, grace, and transparency of his rendition was remarkable and enchanting. To Hindemith's "Mathis der Maler" he brought, in addition, his sense of drama to a reading that was moving in its emotional simplicity, rousing in the dramatic passages, and altogether one of the best interpretations this reporter has heard of the masterpiece. It was a fitting tribute to the composer's forthcoming 60th birthday. The evening closed with a well-balanced, intense, but never erratic reading of Brahms' First. Mr. Rudolf deservedly was feted by his grateful audience.

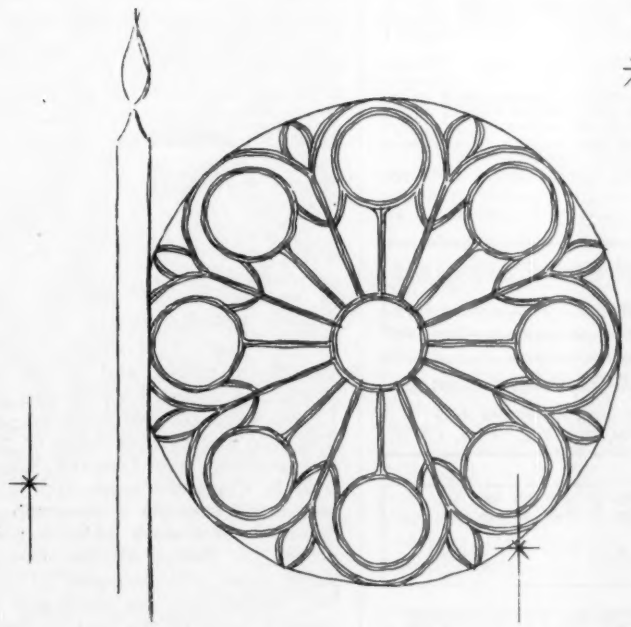
H. W. L.

Mr. Rudolf . . . is a thorough musician who can communicate his desires to an orchestra and know that they will be realized.

H. C. S., N. Y. TIMES

He knew the three scores performed, including their styles and expressive content, and the orchestra played with understanding and responsiveness.

F. D. P., N. Y. HERALD TRIBUNE



We extend greetings of the Holiday Season to our friends everywhere . . . and we wish you a Joyful and Prosperous New Year

The Baldwin Piano Company CINCINNATI 2, OHIO

Builders of: Baldwin Grand Pianos • Acrosonic Spinet and Console Pianos
Hamilton Studio Pianos • Baldwin Electronic Organs
Orga-sonic Spinet Organs

ALTON JONES

"ART POISED AND STRONG, ADMIRABLE IN CONTINENCE, DRENCHED IN BEAUTY."—*N. Y. World-Telegram*

CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK

ALFREDO MARTINO

Teacher of Many Successful Singers, Including **Muriel Smith** and **Morley Meredith,** Acclaimed Top-Ranking Concert Artists by Leading Critics

The Martino Opera School has preparatory as well as advanced classes, both directed by distinguished conductor **Siegfried Landau.** Complete operas and individual scenes are staged and performed. **Intensive training given in ensemble singing, necessary in preparation for TV work.**

260 WEST END AVENUE, NEW YORK 23 EN 2-7514

SENATO BELLINI

Teacher of Singing • Coach • Composer

Studio: 171 W. 71 St. (Apt. 12A), N. Y. C.

DIMITRI MITROPOULOS: "outstanding voice builder and musician"
ELEANOR STEBER: "an inspiring maestro"
MARGARET HARSHAW: "material help"
TR 4-9068 Res.: CO 5-7975

GIUSEPPE BALESTRIERI

TEACHER OF FAMOUS SINGERS

European Debuts and Performances Arranged

Studio: 140 W. 58 St., N. Y. C. 19 JU. 6-8681

WILLIAM PIERCE HERMAN

Teacher of Roberta Peters and Norman Scott of the Metropolitan Opera Association

19 East 94th Street, New York 28, N. Y. ATwater 9-6735

SAMUEL MARGOLIS

Only Voice Teacher of

ROBERT MERRILL

Brilliant Young Baritone of the Metropolitan Opera; and other famous singers.

152 W. 57th St., N. Y. C. COlumbus 5-9155

PAULINE NESSI

". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." *N. Y. Times.*

". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N. Y. Herald Tribune.*

CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • RI. 9-5254

ROSALIE MILLER

Teacher of Singing

200 W. 57th St., N.Y.C.—CI. 6-9475

LOIS ALBRIGHT

SOPRANO

COMPOSER — CONDUCTOR

Teacher of Successful Singers

Auditions by appointment only

Suite 710, 119 W. 57, N. Y. C. 19 PL. 7-0416

QUIRINO PELLICCIOTTI

VOICE BUILDER

Teacher of Singers who continue to win critical acclaim both here and abroad

Studio: 57 East 57 St., New York 22, N. Y. MUrray Hill 8-4289

LILA LEEROY

TEACHER — VOCAL TECHNIQUE

Fac. New York College of Music Since 1939

American Theatre Wing—NYSTA-NATS

Studio: 194 Riverside Drive, N. Y. C. 25, SC. 4-7717

PAULIST CHOIR of CHICAGO

FATHER O'MALLEY, *CONDUCTOR*

". . . in their particular field, they represent a pinnacle of choral art."
Felix Borowski, Chicago Sun Times.

Now Booking: Gerhard Schleiter, Mgr., 911 So. Wabash, Chicago, Ill.

National Orchestral Association, Nov. 8, E—In the first public concert of its 25th Anniversary Season, the young musicians of the National Orchestral Association once more asserted their determination to master the intricacies of the orchestral literature. No shirkers are tolerated in this ensemble; under Leon Barzin's demanding baton each player is required to carry a full measure of responsibility for the total effect. This was borne out by the precision of the strings' bowing, the ability of winds and brass to enter cleanly with only a minimum of cueing, and the freedom, without licence, that was evident in solo passages.

In addition to Schumann's "Manfred" Overture, which opened the program, and the collection of Wagner distillations which made up its second half, the concert was distinguished by the appearance of Joseph Fuchs who, as soloist in Bruch's Violin Concerto in G Minor (Op. 26), offered a soundly musical performance of the concerto. Mr. Fuchs was supported by an orchestral accompaniment of equal quality. S. R.

Mr. Barzin . . . knows his players, does not attempt the impossible and last night in the concerto achieved good ensemble and tonal balance.
J. B., N. Y. TIMES

. . . the general standard of yesterday's performance was remarkably high. . . . Mr. Fuchs . . was in good tonal form in a technically deft and musically discerning interpretation
F. D. P., N. Y. HERALD TRIBUNE

Symphony of the Air, Nov. 9, E—With Leonard Bernstein as its regular conductor, the Symphony of the Air opened a subscription series of six appearances during this season. It is good to hear that this organization now has a permanent leader, for without one their efforts may have been doomed. The beneficial results of this collaboration were shown in passionate readings of a program which paired the N. Y. premiere of Aaron Copland's "Canticle of Freedom" with Mahler's gigantic Second Symphony. The Schola Cantorum (Hugh Ross, director) supplied the choral forces, and in the Mahler Symphony Frances Yeend and Martha Lipton were the distinguished soloists. The soul and driving force of the entire evening was Leonard Bernstein, who in Copland's work approximated as far as possible a convincing performance of a work which is not very persuasive. Before all, the choral passages seem superimposed. It was no help either that one could not understand a word of the text by the 14th-century poet John Barbour. But, justice commands us to report that the composition was successful with the audience.

Mahler's Resurection Symphony is one of Mr. Bernstein's most glorious interpretative efforts. He and the composition seem to be one and judging repeated hearings, his conception has deepened. The shattering and (in the end) so comforting impact of the work

came to life in full realization. The moving success of this opening concert was a fortunate foreboding of things to come. A completely sold-out house should be in store for this series' remaining five concerts. H. W. L.

Mr. Bernstein led all his forces with the authority of a man who knew his metier and his score, and the orchestra responded with suavity, brilliance and a wide gamut of colors.

H. T., N. Y. TIMES

[Canticle of Freedom] *Mr. Bernstein . . . plunged into the interpretation with sincere fervor. Both orchestra and chorus followed him with implicit faith. . . .* [Mahler Symphony] *Mr. Bernstein . . . knows the score inside out. . . . The results he obtains testify to unusual qualifications.*

P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Nov. 10, E—Dimitri Mitropoulos bestowed his boundless energy and analytical mind upon William Schuman's "Judith," a choreographic poem. This piece, which impressed this reporter deeply when Martha Graham danced it a few seasons ago at Carnegie Hall, weaves its spell also as a purely symphonic composition. It is powerful music, though the shortness of the thematic ideas which serve illustrative means in the danced performance sometimes, without the visual supplement, seem enlarged out of proportion. The performance was excellent and the composer was called on stage several times.

Carl Maria von Weber's Symphony No. 1 in C Major (Op. 19) opened the bill. Its concise structure and appealing melodic content were persuasively revealed by Mr. Mitropoulos and his men. Especial praise is due Harold Gomberg who played the appealing oboe solo of the second movement wondrously well.

Piano soloist was Robert Casadesus. He first played Weber's Concertstueck for piano and orchestra in F Minor (Op. 79) with breathtaking virtuosity, masterly musicianship, and charm. An ovation followed this rousing rendition. The concert closed with Casadesus playing his own Concerto for piano and orchestra in E Minor (Op. 37). It is effective music written by a great virtuoso for his instrument, and in the last movement recalls the atmosphere of French fairs. The performance was authoritative. H. W. L.

Mr. Mitropoulos led a forceful performance of Mr. Schuman's "Judith." . . . Mr. Casadesus gave a brilliant performance of Weber's "Konzertstueck." . . . But, alas, Mr. Casadesus is a better pianist than composer.

H. T., N. Y. TIMES

. . . it was a fine concert and I was well entertained by an ensemble that was alert, precise, flexible and euphonious. . . . ["Konzertstueck"] *Mr. Casadesus played with gusto and did full justice to the piece which is both capricious and delightfully naive.*

P. H. L., N. Y. HERALD TRIBUNE

Oscar Shumsky, violinist, Nov. 11, E—Oscar Shumsky's recital was one of the most enjoyable this reviewer has heard this season. From the opening movement of Handel's A Major Sonata to the closing part of Scalero's almost ridiculously difficult variations on a theme by Mozart, the concert was magnificently played. Accompanist Leon Pommers deserves equal praise for his outstanding musicianship.

The best works on the program were easily the unaccompanied Bach D Minor Chaconne and Bloch's Sonata in B, the latter calling for more virtuosity from the pianist than from the violinist. With every note perfectly in place, the Bach sounded to me as it had never before sounded, now a richly woven, two-dimensional texture, now a tenuous melodic line delicately threaded through a thin tonal fabric, a wonder of construction and of performance.

The closing group consisted of a Brahms Sonatensatz, the Mozart Adagio (K. 261) and Scalero's Variations. J. L. B.

A strong technician, the master of a sweet and well-focused tone, an artist whose musical instincts are always on the side of the angels, Mr. Shumsky provided an evening of admirable music.

H. C. S., N. Y. TIMES

The comprehensive nature of Mr. Shumsky's technical mastery was impressively shown. . . . With his evident musicianship, he also showed an understanding of the various styles represented.

F. D. P., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Nov. 13, A—The Sunday afternoon concert of the N. Y. Philharmonic was designed to focus its spotlight upon the remarkable Casadesus family, whose outstanding talents shone splendidly. Monsieur et Madame joined forces in an exquisite rendition of the joyously prancing Mozart Concerto for Two Pianos in E-flat. It had all the finesse and charm of a Rococo painting; the reduced orchestra under the guidance of Dimitri Mitropoulos was in perfect accord with every phrase, and the result was enchanting. Jean Casadesus followed as soloist in the Saint-Saens Concerto No. 2 in G Minor, and this young artist gave a thoroughly competent and sensitive performance of this appealing work which seems unduly neglected in this modernistic age. Jean played its colorful passages with abandon and considerable brilliance and was duly rewarded by prolonged applause from a capacity audience. After intermission Mr. Mitropoulos conducted William Schuman's "Judith." Passages of interest and genuine musicality, even lyricism, were at times prevalent; perhaps as a background for choreography it would be more acceptable than as a symphonic work. Salome's "Dance of the Seven Veils" is still exciting drama; the ominous roll of the timpani never fails to send shivers down our spine; conductor and orchestra gave it an exemplary performance, and the concert ended on a note of dazzling artistry. R. W.

1956 LONDON EDITION
of the
MUSICIAN'S DIARY

A BEAUTIFUL GIFT FOR YOUR MUSIC-LOVING FRIENDS

A handy booklet for your various appointments . . . and further, it gives you a ready reference to composers', conductors' and artists' birthdays, first performances, church and national holidays.

Attractively bound in various cover colors (navy blue, red, maroon, grey), and printed on a fine quality paper. Pencil (included) fits snugly in specially prepared binding.

$1.50 each

DEPT. 375, 30 W. 57th ST., NEW YORK CITY

BOOSEY and HAWKES

FAIR AFFAIRS *presents*

THE GREATEST MUSIC, SONG AND DANCE FESTIVAL OF MEXICAN ORIGIN

. . . staged for you with a group of brilliant dancers

. . . a gay show, featuring

ORLANDO OTEY, Mexican-born pianist. "*. . . his gift is decidedly impressive.*"—Philadelphia Bulletin.

The Mexican press hails him as a "*musical genius . . . truly marvelous . . . a great pianist-composer.*"

Solo artist for concert and symphony orchestra.

ALEJANDRO ALGARA, Mexico City's Lyric Tenor. Popular TV, Radio and Concert artist.

JUDITH GARCIA, Exciting Dancer from Mexico City and St. Louis, Mo. Television artist.

RAMIRO RAMIREZ, Dancer—CINE FILM, Mexico City and Brussels Show, 1953.

MARIO SALGUERO, Mexico City's "Canta Rana" Marimbist and Xylophone artist.

BRILLIANT GUITARISTS

★ ★ ★

NOW BOOKING

• Stage and floor engagements with • your local symphony, college and • community concerts, programs and • festivities.

• *Write or Wire* •

FAIR AFFAIRS • WAYNE, PA.

Directors — Mrs. J. A. Christensen
Mr. Douglas D. Royal

Hortense LOVE
Singer-Actress Soprano
"Her musical virtues are rare in this generation."
—Los Angeles Examiner
NOW BOOKING 1956-57
Mgt: M. C. Turner, Jr.
Dixie Bureau,
601 Wilson Bldg., Dallas, Tex.

MARY **BOTHWELL**
SOPRANO

OLGA EISNER
Pupils include renowned singers, teachers, here and abroad
Hotel Ansonia, B'way & 73 St., N. Y. C.
Apt. 11-77 TR. 4-1901

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-8840

MARIENKA **MICHNA**
PIANIST
Suite 411, 119 West 57th St., New York 19, N. Y.

Eva DE LUCA
LYRIC COLORATURA SOPRANO
OPERA — CONCERT — TELEVISION
Per. Rep.: Giorgio D'Andria, Carnegie Hall, N.Y.C. 19

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6248

AMALIA
BISCHOFF
Soprano
"AN EXCEPTIONALLY BEAUTIFUL NATURAL VOICE"
—*N. Y. Herald-Tribune*
Hall-Bynum Artists Bureau
Steinway Hall, Room 1102
113 W. 57 St., N. Y. C. 19

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

WILLIAM YARBOROUGH
CONDUCTOR, PURDUE UNIVERSITY SYMPHONY
Lafayette, Ind.

THELMA
MATESKY
COMPOSER-SOPRANO
assisted at the piano by Anita de Mars
405 EAST 51 STREET, NEW YORK 22, N. Y.

[Jean Casadesus] *His playing was, as always, deft, urbane and genteel. He captured admirably the mood of the allegro scherzando. . . . Gaby and Robert Casadesus . . . displayed their usual individual excellence and fine ensemble playing.* J. B., N. Y. TIMES

The Mozart Concerto received an expertly wrought, technically deft and lucid performance by the two soloists. . . . Jean Casadesus . . . exhibited technical prowess with clarity of detail and well controlled distinctions of volume.
F. D. P., N. Y. HERALD TRIBUNE

Philadelphia Orchestra, Nov. 15, E—If there is any justification at this day and age for a program devoted largely to excerpts from Wagnerian operas, it is to exhibit the beautiful sound of the Philadelphia Orchestra, which never sounded lovelier than on this occasion. Mr. Ormandy gave great dramatic animation to Wagner's "Faust" Overture, the Prelude to "Tristan and Isolde," Siegfried's Rhine Journey, Death, and Funeral Music. The crashing chords which start the Funeral Music were never heard with more gripping impact or nobler sound. Nor did the Fire Music at the end of the Immolation scene ever come over with a more mesmerizing shimmer.

Soloist of the evening was Margaret Harshaw, who sang Elisabeth's Prayer from "Tannhaeuser" as a study in piano singing, and Sieglinde's aria "Du bist die Lenz" from "Die Walkuere" with jubilant dramatic impact. In the Immolation scene she mastered the cruel demands of having to sing through a brass-studded orchestra. She should allow her voice to flow more freely, however. Sometimes she seemed overly cautious. But Harshaw's singing and the orchestra's sound made for an unbeatable combination. H. W. L.

[Harshaw] *There were several points at which her voice, in full forte, became wire-edged and rasping. And in the upper part of the range, the tone seems not quite precisely focused. . . . Miss Harshaw shows a commendable determination not to shout her voice to pieces. . . . The tonal splendors of the orchestra . . . were amply displayed.* J. B, N. Y. TIMES

The orchestra's playing had its expected high standards, while Miss Harshaw's voice was not always at its best.
F. D. P., N. Y. HERALD TRIBUNE

TOWN HALL

N. Y. Concert Choir and Orchestra, Margaret Hillis conductor, Nov. 4, E—At its first concert of the season the N. Y. Concert Choir again offered an outstanding program. It started with a rather colorless rendition of Bach's Cantata, "Lobet den Hernn, alle Heiden," followed by the world premiere of Jan Meyerowitz' mass, "Rachel Plorans." The latter has all the earmarks of the composer's work—the melodic sweep, the indisputable contrapuntal dexterity, and, before all, the human warmth which distinguishes all the works of this composer. The very difficult and sensitive choral structure was well disclosed by the performance, which had the benefit of Marguerite Meyerowitz' fine soprano voice and grant Williams, tenor. The composer, who was present, acknowledged the warm reception. The closing offering was Stravinsky's "Oedipus Rex," with Leopold Simoneau in the title part, and Elena Nikolaidi as Jocasta. The latter in her aria stole the show, vocally and dramatically. Arnold Moss spoke the narrative which was translated, or rather adapted, by e.e. cummings into an impressive English, while soloists and chorus used the original Latin text. Other soloists were Michael Therry, Robert Falk, and Grant Williams. The performance created an enthusiastic ovation. H. W. L.

Mr. Meyerowitz' choral style is his own. It is a mixture of archaic and modern idioms, which are fused expressively. . . . Miss Hillis and her choir . . . gave a sober, effective reading of the Mass. . . . Miss Hillis led a vigorous performance of "Oedipus Rex," one that reminded us of the monumental caliber of this score.
H. T., N. Y. TIMES

The performances, though not washed in the final degrees of perfection, were none the less powerful and majestic. Miss Hillis knows her trade, and her taste are of an elevation rare.
J. S. H., N. Y. HERALD TRIBUNE

Thomas McIntosh, pianist, Nov. 5, A—16-year-old Thomas McIntosh has learned his lessons well. In an overly ambitious program for a person of his development, he performed two sonatas by Scarlatti, the Beethoven Sonata Op. 7 In E-flat, the Prokofieff Sonata No. 7, a Bach-Busoni transcription, a Chopin group, and both books of the Brahms-Paganini Variations. Needless to say, the program was formidable. McIntosh has talent and shows signs of becoming a fine performer, but his somewhat glib interpretations of so many and such difficult pieces makes it difficult to assess his qualities at present. That he has reached a considerable degree of technical accomplishment there can be no doubt. When, after more study, his interpretative powers improve, we should like very much to hear him again. W. C. H.

. . . all in all this was an impressive debut, and one looks forward to his next appearance. E. D., N. Y. TIMES

On the whole, Mr. McIntosh's playing indicated that his tastes are refined and his musicianship solid.
A. H., N. Y. HERALD TRIBUNE

American Opera Society, Nov. 8, E—Hail to the American Opera Society, its director Allen Sven Oxenburg, and its conductor Arnold U. Gamson for giving to American audiences for the first time Cherubini's "Medea." This opera is one of the hits in the repertoire of La Scala, where Callas sang the title role with Leonard Bernstein conducting; it is our loss that we had to wait 158 years to hear this monu-

mental work on this side of the Atlantic. From every point of view, it is a stunning creation. Stylistically it is a mixed work, belonging to the classical era, yet incorporating many romantic elements. Its grandeur is overwhelming. Medea's big aria, in its emotional content and dramatic power, stands next to Electra's monologue. It is timeless music, great music, astounding music. Even the overture with its brooding content surpasses many other operatic preludes praised for their dramatic power. The ensembles also are gripping and the characterization of each part masterly.

Mr. Gamson gave himself unreservedly to the work. He had brilliant helpers on stage—before all, Eileen Farrell in the title role, who has one of the most beautiful and expressive voices now before the public and made the most of her assignment. Very impressive also were James McCracken as Jason, Norman Scott as Creon, Laurel Hurley as Glauce, Jacqueline Moody as her handmaiden, and Martha Lipton as Neris. Even David Smith in the smaller part of the Guard impressed with his excellent delivery. The orchestra played well and with fervor, sometimes maybe with too much of the latter. The chorus (Walter Baker director) sang with admirable discipline. It was a memorable evening for which a grateful audience gave thanks with a prolonged ovation. H. W. L.

. . . let us be grateful to the American Opera Society's concert version for reminding us of the eloquence of a neglected work.

H. T., N. Y. TIMES

Eileen Farrell is a great soprano, Luigi Cherubin's "Medea" is a stirring opera . . . and the performance frequently matched its splendours.

J. S. H., N. Y. HERALD TRIBUNE

Eunice Podis, pianist, Nov. 9, E—The pianistic ability of this fine young instrumentalist is already known in national recital circles, and much was expected of the 1955 New York concert. Miss Podis has grown as an interpreter while maintaining her standards of precision, clean attack, and intellectual approach. I especially liked her playing in the Chromatic Fantasy and Fugue of Bach. She is at her best in music demanding a keen rhythmic sense, balance, and withal, a tone that sings and thrills through lilting phrases. The Beethoven "Pathétique" Sonata was another favorite heard with the utmost pleasure. Miss Podis tempered the sentiment of the Adagio movement with excellent taste and a tonal luminousness. The Herbert Elwell Sonata, in this composer's scholarly yet brilliant style, was presented with technical assurance and a real understanding of the desired mood and form. Fast, flexible digital work and fluent sweetness distinguished the reading of the Chopin group. "Isllamey, Fantaisie Orientale" by Balakirev, crisply and colorfully delivered, brought to a close a program notable for pianistic eloquence of a high order. M. C.

Her playing was, as it generally is, professional, musically satisfactory and secure in technique.

H. C. S., N. Y. TIMES

All the qualities for which Miss Podis has been praised were observable in her playing. She has a truly phenomenal fluidity of scale and figure presentation . . . keenness of musical intelligence . . . was everywhere in evidence. L. T., N. Y. HERALD TRIBUNE

Joan Field, violinist, Nov. 11, E—Opening with the Bach A Minor Concerto, Joan Field immediately demonstrated her technical mastery of the instrument, warm tone, and clarity. It was pleasant to hear the Wieniawski Concerto in D Minor again. The faded style of a past day and the flowery measures were revitalized by the dynamic reading given by Miss Field, respectful of the sentiment and the contrasting brilliance of the score. Leonid Hambro, pianist, and the Guilet String Quartet were co-artists in every sense with the violinist in the seldom-heard Chausson Concerto. A lengthy work, which might have been tedious if badly played, the Concerto became, under the hands of this exceptionally fine group, one of the shining peaks of the program. The final numbers included three shorter pieces: a first performance of John Haussermann's "En Rêvant," written in this composer's modern idiom; Mana-Zucca's atmospheric, skillfully designed" "Havana Nights"; and Sarasate's brilliant" Zapateade." M. C.

[Chausson] *Miss Field played not only with her customary technical finish but also as if she, too, believed in every note of this interesting, uneven score. . . . The high point of the evening . . . was the Bach A Minor Concerto.* E. D., N. Y. TIMES

. . . Miss Field is a violinist of liberal talents which are dispensed freely and with vigor.

J. S. H., N. Y. HERALD TRIBUNE

John Harms Chorus, Nov. 12, E—The John Harms Chorus opened its 16th season with a program consisting of the Messe Basse of Gabriel Fauré for women's voices, followed by the Verdi Requiem. John Harms conducted competently and sympathetically. A quartet of soloists assisted the Chorus—Mary Joan Fiscella, soprano; Regina Resnik, mezzo-soprano; Edward Marshall, tenor; Giorgio Tozzi, bass. Harriet Dearden was at the organ.

The rendition by the Chorus of the Messe Basse was marked by well-sustained tonal values and an atmosphere of reverence. The Requiem was handled by the choristers in traditional fashion coupled with a high degree of musical and vocal efficiency. The singers gave to the work a sincerity of endeavor, enhanced by a well-balanced grouping of voices, clean-cut attacks and releases, and, in general, finely shaded interpretative moods. The completely inadequate organ used for both the Fauré and Verdi works, proved a disturbing element in an otherwise appealing performance.

LILLY
WINDSOR
Lyric Soprano
"SHE CAME—SHE SANG—SHE CONQUERED." *Times Herald, Washington, D.C.*

TINA PAGGI
INTERNATIONAL COLORATURA SOPRANO
Voice - Coaching - Opera and Concert
Hotel Ansonia, N. Y. 23, N. Y. TRafalgar 3-5974

SYLVAN LEVIN
CONDUCTOR, COMPOSER, ARRANGER
PIANIST-ACCOMPANIST

JACQUES DE **MENASCE**
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN
Hotel Ansonia—73rd Street and Broadway—Apt. 7-144
New York 23, N. Y. TRafalgar 3-7710

ARTISS DE VOLT
Harpist
Suite 411, 119 W. 57th St., New York 19, N. Y.

OPPORTUNITIES FOR YOUNG TALENTS
INTERNATIONAL MUSIC LOVERS GUILD
Arranges concerts for Young Talented Singers and Instrumentalists. ERNST FISCHER, Dir.
Private Vocal Studio for Beginners and Management:
18 Chester Court, Brooklyn UL. 6-2351

Josephine
GUIDO
LYRIC-COLORATURA SOPRANO
OPERA — CONCERT
RECORDING
Felix Salmaggi Associates
11 W. 42, N.Y.C. LO. 5-4540

WANTED
ACCOMPLISHED PIANIST to work with young man, violinist preparing for concert series, recitals, auditions. Young lady of good Christian character, Baptist, or related denomination. German, or of German background preferred. Write c/o *Musical Courier*, Box 25.

IDEAL GIFT
Unique McIntosh Hi-Fidelity Bell record of unsurpassed beauty, 12", 33⅓. Recorded on the carillon of the famous Luray Singing Tower. Sixteen selections, Christmas carols and other pieces all on one record. $5.38 delivered. Guaranteed.
BELLS, 211 W. MAIN ST., LURAY, VIRGINIA

Miss Resnik sang the mezzo-soprano role with surety and expressiveness. Miss Fiscella exhibited a high lyric voice of great beauty and clarity in the upper reaches of the scale. Mr. Tozzi's resonant bass voice and its artistic use contributed generously to the excellence of the program, while Mr. Marshall proved adequate and at times impressive in the tenor assignment. L. C.

The individual star of the evening was Giorgio Tozzi. . . . The choristers sang prettily and well in tune, though they were not always capable of the heroic exertions the score requires.
J. B., N. Y. TIMES

Mr. Harms' chorus, though it does not boast the ultimate delights of tonal refinement, navigates smoothly in massed counterpoint and manages to stay in tune even at its loudest level. Saturday, its sonority was clean, its attacks precise and firm. No problems Verdi presented did it fail to overcome.
J. S. H., N. Y. HERALD TRIBUNE

Harold Cone, pianist, Nov. 13, E—In a well-chosen program at Town Hall, Mr. Cone displayed startling tendencies to accentuate notes (not themes) too blatantly, and to permit the music to lose its continuity through his dwelling too much on its individual facets of construction. Briefly put, insensitivity and coarseness disturbed most of his playing.

He began his recital with Bach's sweet and simple "Italian Concerto," but here he hammered out its melodies in a most unpleasing fashion. César Franck's lovely "Prelude, Chorale and Fugue" was a series of shocks and foolish mannerisms. The program closed with Robert Schumann's poetic "Scenes from Childhood" and a Weber sonata, both of them similarly injured. The concert, instead of being devoted to the beauties of the music, seemed to be a defiant crusade for some unknown cause. J. L. B.

What started as a strong idea came out as a violent overemphasis, sometimes with a disagreeably harsh tone, sometimes in an unexpected whisper.
E. D., N. Y. TIMES

. . . one of his most valid attributes is his touch, which is capable of a wide assortment of colors.
R. B., N. Y. HERALD TRIBUNE

Geza Anda, pianist, Nov. 14, E—In a season that has already offered an array of excellent pianistic talents, this was an outstanding recital. First, because the Budapest-born artist has a highly sensitive, individualistic, and exciting approach to music. His technique is amazing in dynamics and flexibility; so much so that I received the impression that young Anda might perform the pieces in any one of several styles, each of which would be authentic and delightful. Perhaps it is this overabundance of talent that, despite accuracy and digital skill, and an impetuous, scintillating delivery, makes the hearer feel that the pianist has not quite decided on his line, but plays as the spirit moves him at a given moment. This is not necessarily criticism, but one hearer's impression. Golden tone, soaring and fiery climaxes, and an underlying musicality were aspects of this enjoyable evening. On the list were Beethoven's Sonata in A Major (Op. 101), Schumann's "Carnaval," a stirring Suite (No. 14) by Bartok, and the exacting Variations on a Theme of Paganini by Brahms. M. C.

The sum total of the concert left the impression of an exceedingly talented young pianist who is not yet a mature artist, but who has a superb potential. H. C. S., N. Y. TIMES

The ingredients for the grand style are mixed in his blood. But until he tempers his desires to twist every musical idea into an arbitrary, Andaesque shape, he will not become a musician to whom one can turn for an artistic experience enlightening and revealing.
J. S. H., N. Y. HERALD TRIBUNE

The American Chamber Orchestra, Nov. 15, E—Robert Scholz, conductor of the American Chamber Orchestra, is a scholar and a gentleman. His music making is of the highest culture, dictated by a profound knowledge of the works he is conducting and an unobtrusive but very definite command of his ensemble. With such equipment and conception his interpretation of Mozart's Haffner Serenade (K. 250)—which was preceded by Mozart's March in D Major (K. 249), a charming occasional composition—was a musical delicacy. The long work, written in honor of the wedding of Salzburg's burgomaster Haffner's daughter, contains (sandwiched in its eight movements) a complete violin concerto of exquisite texture. Helen Kwalwasser, the orchestra's concert mistress, played it with refinement and stylistic security. The second half of the program was devoted to Bach's Sinfonia from Cantata No. 12 for oboe and strings and Joseph Haydn's Symphony No. 99

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

IONA HARMS
SOPRANO—Teacher of Singing—NYSTA-NATS
121 E. Hamilton Ave., Englewood, N. J. Englwd. 4-0212
Carnegie Hall, N. Y. C. 19, Studio 601

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1821 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

ALBA CLAWSON
VOCAL TEACHER Member NATS
1425 Broadway, N. Y. 18..... LO. 5-3249 / LO. 4-2717

ELSA BAKLOR
Soprano — Teacher — fac. Peabody Conservatory
Voice - Repertoire - Stage - NATS
2201 Eutaw Pl., Balt. 17, Md.—Rm. 710, 119 W. 57 St., N.Y.C.

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8060
NATS NYSTA
(American Academy of Teachers of Singing)

Rhea SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

Lillian NICHOLS
Teacher of Singing, NYSTA, NATS
616 Steinway Hall PL. 7-1773, AC. 2-0518

Grace LESLIE
Teacher of Singing — Coach
Program Building
160 W. 73 St., N. Y. C. TR. 7-6700
NYSTA—NATS SU. 7-7370

JAMES M. PRICE
Tenor — Teacher of Singing
Studio, 316 W. 79, New York, N. Y. Tr. 7-7048

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
171 W. 71st St., New York 23, N. Y. EN. 2-2165

CHARLES READING
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
257 W. 86, N. Y. C. TR. 7-7573

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

ROMLEY FELL
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA, NATS
38 James St., Newark 2, N. J. MArket 2-0020

Gunda MORDAN
Specialized Instruction in Basic Stage Technique
Mise en Scene — Roles
Stage Director and Dramatic Coach for Community Opera
Master Institute N.Y.S.T.A. — Seagle Summer Music Colony
Studio 15 W. 67, N. Y. C. 23 EN. 2-9635

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 JUdson 6-3761

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

CAROLINE BEESON FRY
TEACHER OF SINGING — N.A.T.S.
2 Orchard Pkway., White Plains, N. Y. WH. 9-3200
872 Carnegie Hall, N. Y. C. 19 CO. 5-5342

in E-flat Major. Both works were played with the same faithfulness to style. The delightful evening had assembled a large audience which vented its gratefulness for the beautifully performed music with enthusiastic applause.

H. W. L.

[Haydn] *The combination of vigor and delicacy, with the careful allowance for the sounding of beautiful details, which has characterized Mr. Scholz' conducting earlier, were even more apparent here and the group played with greater authority. Altogether it was a lovely concert.*

R. P., N. Y. TIMES

. . . the performance of the Mozart and Haydn works last night to a packed house, by the way, was one of the most stunning recreations of Classic music to be heard here in recent times.

L. T., N. Y. HERALD TRIBUNE

CARNEGIE RECITAL HALL

Rebecca Dyer, soprano, Nov. 3, E—Rebecca Dyer graciously and engagingly displayed a voice that was extremely small but generally pure and true. In the high tones required by such pieces as Milhaud's "Tai-toi babillarde" and Rachmaninoff's "Vocalise," she gave her audience the impression that sweeter, clearer tones could have been produced if only the performer had relaxed. Let it be said, though, that in the above works and others like Meyerbeer's "Addio, Terra Nativa" (from "l'Africaine") and Rachmaninoff's "To The Children," she did nothing to interfere with the delicious beauty of the music. Alice Wightman's accompaniments were musicianly. J. L. B.

Miss Dyer has a small voice that is naturally fresh and pretty, but her singing suggested that perhaps it would have been wiser to wait for further training before trying a recital here. R. P., N. Y. TIMES

Rebecca Dyer . . . exhibited a basically pleasing voice which did not range widely in color . . . the soprano often sang with a clear and appealing timbre and musicianly phrasing.

F. D. P., N. Y. HERALD TRIBUNE

John Chagy, pianist, Nov. 6, A—The pianist is endowed with a strongly passionate temperament but it was not gratifying to find liberal doses of it in Bach's C and E Major Preludes, to cite but two examples. In the end, Bach's art proved sturdier than Schubert's as the A Minor Sonata fell to pieces under the hands of a pianist who showed little understanding of the fundamentals of musical craft and no inkling that his program demanded a musical sensitivity beyond the precocious and the commonplace. Mr. Chagy also offered Chopin's A-flat Ballade and Liszt's Hungarian Rhapsody No. 19. S. R.

Sincere feeling and a highly subjective sense of poetry were the finest assets of John Chagy. . . . The pianist's weakness . . . was his tendency to think in units of a phrase at a time. E. D., N. Y. TIMES

One heard all the notes and recognized the patterns into which they were organized. But the fantasy that lifts declarative statements to realms of spiritual and emotional communication was missing.

A. H., N. Y. HERALD TRIBUNE

New York Trio, Nov. 10, E—The essential and indestructible vitality of Mozart's chamber music is seldom revealed more strongly than it was at the New York Trio's concert commemorating the 200th anniversary of the composer's birth. Three Piano Trios — C Major (K. 548), D Minor (K. 442), and G Major (K. 564)—and the Piano Quartet in E-flat Major (K. 493) were all played in a manner which left no doubt that under the powdered wig and inside those satin breeches had lived a man, not a wraith.

"Elegant" performances of Mozart's music are commonplace today, but too often one hears an elegance of articulation rather than of expression. Messrs. Weinstock, Jahoda, Deri, and Julius Shaier (in the quartet) accomplished the improbable by evoking the Mozart of the operas, the Mozart of the letters, the virile Mozart whose essence is so elusive to 20th-century interpretors who cannot help but transform the elegant into the precious, the pure into the naive, and the masculine into the brutish. S. R.

. . . they played with love and understanding. If they had played with more unanimity of impulse the evening would have had a perfection it missed. E. D., N. Y. TIMES

Generally, these musicians gave workmanlike readings of the pieces scheduled. Obviously they had put a good deal of time into perfecting their quite lovely tonal balance.

R. B., N. Y. HERALD TRIBUNE

CARL FISCHER HALL

The Little Orchestra Society, Nov. 7, 1955, E—To an enthusiastic audience, Thomas Scherman's Little Orchestra Society presented an inspired and significant program, with soloists of the highest calibre.

The program began with the Second Sonata in "Armonico Tributo" by Georg Muffat, a South-German organist and chamber-music composer not often played today, though this work bespeaks an interesting musical personality which Scherman set neatly forth. Haydn's Symphony No. 95 was the most exciting and exuberantly formed work on the program. The most unusual music was Ralph Vaughan Williams' Concerto for Bass Tuba and Orchestra, a most appealing work in varying moods, incomparably well played by soloist William Bell. After intermission, Joseph Szigeti performed the Beethoven Violin Concerto, which sounded extremely good, especially when one realized what a really small group was playing. Not until the slow movement, however, did all the forces come together, but then the music soared to a memorable close. J. L. B.

[Vaughan Williams Concerto] *The work has plenty of vigor and it made a big hit with the audience. . . .* [Beethoven Concerto] *In the lyrical second movement, Mr. Szigeti came more fully into his own, and he brought to the music the sort of authority that comes to a man who has played a work many times. . . .*

R. P., N. Y. TIMES

[Vaughan Williams Concerto] *. . . pleasing and individual music of a liberal range of moods and paces whose freshness of atmosphere has no hint of age. . . . In the Beethoven Violin Concerto, Mr. Szigeti played with his customary distinction and musicianship. . . .*

Loewenguth Quartet, Nov. 13, E — A lack of working together may have prevented the Loewenguth Quartet, presented by the Concert Society of New York, from performing its Mozart program, with guest flutist John

Friedberg Management

Founded in 1912 by Annie Friedberg

César Saerchinger, Director

Steinway Hall, 113 W. 57th St., New York 19, N. Y.

MYRA HESS
Pianist

Leonard Hungerford
Pianist

Lilian KALLIR
Pianist

John RANCK
Pianist

Gyorgy SANDOR
Pianist

Ethel BARTLETT & Rae ROBERTSON
Duo-Pianists

Ellabelle DAVIS
Soprano

Herta GLAZ
Mezzo-Soprano (Metropolitan Opera)

Norman FARROW
Baritone

BUDAPEST String Quartet

NEW YORK TRIO
Jahoda, piano; Weinstock, violin; Deri, cello

American Chamber Orchestra
(Strings, Woodwinds, Horns)
Robert Scholz, Conductor

PROFESSIONAL DIRECTORY

CLARENCE ADLER
PIANIST — TEACHER
336 Central Park West, New York 25, N. Y.

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

RONATO BONACINI Violinist
Teacher at National Italian Conservatory of Music
Chamber Music Study Group now being formed
Master Seminars *Private Instruction*
465 W. 57 St., N. Y. C. JU. 6-8532

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

JACK EPSTEIN—Baritone
TEACHER OF SINGING
MEMBER: AGMA. AMS. MTNA. NGPT
SAN DIEGO CONSERVATORY OF MUSIC
Office: 3139½ El Cajon Blvd., San Diego 4, Calif.

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

LOUISE JENKINS
SPECIALIST IN VOICE BUILDING
FOR SINGERS AND SPEAKERS
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

SARA LEE
TEACHER OF SINGING
50 West 67 Street
New York 23, N. Y. SU. 7-0631

MME. LENOX-DARCY
Voice Technician
Exponent of Sbriglia and Carlo Carobbi
457 West 57th St., N. Y. 19 CO. 5-8450

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

RICHARD McCLANAHAN
Teacher of piano. Formerly Matthay representative. Teacher's courses. Six-day Seminars.
801 Steinway Bldg., 113 W. 57th St., N.Y.C. (Tues.-Fri.)
CI. 6-8950, other days, KI. 9-8034.

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses—Private Lessons
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops brilliant technic with a sound and sensitive musicianship.
Studio 716 N.W. 19th St., Oklahoma City, Okla.

JAMES SHOMATE
ACCOMPANIST-COACH
116 E. 57th St., N. Y. 22, N. Y. PL. 3-8191

HERTA SPERBER
SINGING TEACHER & COACH
New York Studio: 60 Riverside Drive
Residence Studio: 30-43 88th St., Jackson Heights, N. Y.
For appointment call TWining 8-1392 mornings.

ZENKA STAYNA
VOICE TEACHER — PROGRAM BUILDING
Teacher of Daniza Ilitsch and Inge Manski
formerly of Metropolitan Opera Association
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
853 7th Ave., Cor 55 St., N. Y. C. 19 Circle 6-6938

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

BERNARD TAYLOR
TEACHER OF SINGING
Formerly for 22 years on the voice faculty of Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

Prof. ANGELA WESCHLER
FACULTY MEMBER, N. Y. COLLEGE OF MUSIC
Workshop and Seminar for Concert Pianists and Teachers
171 West 71st St., N. Y. 23 SChuyler 4-7678

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

ZIPORAH
Atelier for artistic HAND bookbinding.
Music bound so as to open flat.
160 W. 73 St., N.Y.C. TR. 4-6045, TR. 7-6700

Teacher-members of the
LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Edwin Hughes
Pianists Prepared for Public Performance and for Teaching Positions
117 East 79th Street, New York 21, N. Y.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

Wummer, more nearly perfect. The program was well played by men who quite clearly knew what they were about, but who on this particular evening did not impart final perfection to their playing.

The works performed were the Quartets in B-flat Major and C Major (K. 458 and K. 465) and the flute Quartet in D Major (K. 285). While the soft, slow movements in the string works were quite pleasing, the faster ones sometimes displayed faulty intonation and unnecessary slurs. Mr. Wummer's playing was extremely fine, with true pitch and sweet quality, but there was a lack of sympathy between him and the string players. J. L. B.

[Wummer] *He played it with winning sweetness of tone and phrasing of the utmost musicality. The string players gave him a dry, light delicate accompaniment.* [Quartets in B-flat and C] *The playing in these was searchingly intense.*
R. P., N. Y. TIMES

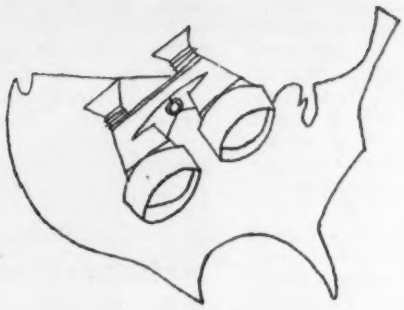
. . . one must have only admiration for so concise and elegant an ensemble spirit as the Loewenguths displayed. L. T., N. Y. HERALD TRIBUNE

OTHER CONCERTS

"The Accompanist Speaks," Gerald Moore, Nov. 6 (T), E.
John Knight, pianist, Nov. 7 (CRH), E.
Jean Wentworth, pianist, Nov. 9 (K), E.
Maria Thurnauer, contralto, Nov. 14 (CRH), E.

NEW YORK NOTES . . . . . .

Two important opera premieres, and a third still to be selected, are on the agenda of the **After Dinner Opera Company,** opening Feb. 7. They are: **Theodore Chanler's** only opera, "The Pot of Fat," performed previously only in a concert version in Cambridge, Mass., and **Gerald Cockshott's** "Apollo and Persephone," performed last summer at England's Cheltenham Festival of British Contemporary Music. . . . On Dec. 18 and 25, **Carlos Salzedo,** harpist, will be guest recitalist on station WQXR's Sunday afternoon studio series. For the Christmas program, Mr. Salzedo will give the radio premiere of 13 out of 20 Christmas carols he recently wrote at the request of the Mercury Record Corporation for both sides of an LP. Instead of merely transcribing the carols, Salzedo has dressed them in various musical forms — variations, paraphrases, fantasies, etc. . . . **Dimitri Mitropoulos** and **Franco Autori** have been reappointed Musical Director and Associate Conductor, respectively, of the N. Y. Philharmonic-Symphony for the 1956-57 season. Guest conductors for the same season include **Bruno Walter, Guido Cantelli, Leonard Bernstein, Paul Paray, Max Rudolf,** and **Andre Kostelanetz.** . . . The Metropolitan Opera has announced a gala performance on Jan. 3 to honor **Lily Pons** on the 25th anniversary of her debut with the company. Miss Pons will be heard in a number of scenes from her best roles.



THE NATIONAL SCENE

CINCINNATI

■ Jussi Jalas, son-in-law of Jan Sibelius, made his United States debut as guest conductor with the Cincinnati Symphony Orchestra at the fifth concert-pair, Nov. 4-5, as part of a commemoration in honor of the renowned Finnish composer's 90th birthday on Dec. 8. He elicited resonant sonorities from the orchestra in "The Swan of Tuonela" and the incidental music to *The Tempest*. Arranged as a suite, the score was heard to better advantage and proved much more effective than on the occasion of its American premiere last December by Thor Johnson and the Cincinnati Orchestra in conjunction with the Antioch Area production of the Shakespeare play. The audience was vociferous in acclaiming Mr. Jalas's thrilling presentation of his father-in-law's music. Many compliments were likewise paid the sweet-voiced English horn, which carried the burden of Sibelius' nostalgic tone poem.

The oboe also sounded especially beautiful in the first Cincinnati performance of the Sinfonia in B-flat (Op. 3, No. 4) by J. C. Bach, which opened the program. The presentation of this graceful work was a tribute to Thor Johnson's tasteful direction. Grant Johannesen, who is rapidly forging his way to the forefront of American pianists, had a bit of an off night at the Saturday performance of the Brahms Second Piano Concerto. The spirit of grandeur, conflict, and lyricism seemed willing, but the digital flesh often lacked the strength to carry through the necessary design. Perhaps two performances the day before, one for a special concert sponsored by the UNESCO convention, had taken their toll in fatigue. This was the more regrettable, in view of Cincinnati's admiration for Mr. Johannesen's artistic ability.

A world premiere of William Schuman's "Credendum," commissioned by UNESCO, was featured at the special concert. The new work is serious, well constructed, and often stirring in its sincerity. Making much use of brass and woodwinds, "Credendum" achieves some striking effects in contrasting string qualities, especially in the close.

■ A packed Xavier University Armory audience on Nov. 7 gave an ovation to "The Little Singers of Paris," directed by Mgsr. Fernand Maillet. Where the music was not too high for the boys, as in the "Cantate de la Paix" by Milhaud, they sang beautifully and remarkably on pitch, with excellent regard for contrasts of shading and color. Of the varied program, a Gregorian chant, a Spanish Christmas carol, and a Brazilian lullaby were particularly enjoyed.

LOUIS JOHN JOHNEN

PHILADELPHIA

■ The Academy of Music was the scene of more than one electrifying musical event within a week. Emil Gilels gave his first recital here, the Philharmonia Orchestra of London made its local debut under Herbert von Karajan, and Margaret Harshaw was soloist with the Philadelphia Orchestra in a Wagner program.

The Academy was only half filled for the London orchestra; many concert regulars stayed away because of the conductor's past political record. But Karajan, who scored in his local bow last February with the Berlin Philharmonic, again impressed as one of the world's great conductors and the Philharmonia sounded like one of the world's great orchestras. The soft sheen of the strings, the outstanding ability of Dennis Brain and the other wind players, the superb artistry of James Bradshaw, timpanist, are only some of the parts that make this a virtuoso orchestra.

Mozart's Divertimento No. 15 in B-flat was immaculately played; Beethoven's "Pastoral" Symphony was a revelation in the clarity of line and the dynamic palette which Karajan displayed (there was a real musical thunderstorm, too), and Bartok's Concerto for Orchestra achieved cumulative power in performance.

■ Miss Harshaw scored her usual success here in Eugene Ormandy's annual Wagner program, featuring *Gotterdaemmerung* excerpts. The soloist was in sumptuous voice and the orchestra was at its best.

■ Ivry Gitlis, young Israeli violinist, made his American debut playing the Tchaikovsky Concerto with the Philadelphians. His playing was sturdy rather than brilliant; his tone is neither exceptionally large nor warm; his finger technique and bow arming was good, though the Finale has been given with more fire. There was greater enjoyment in the belated "first performance at these concerts" of Dvorak's Serenade for Strings and Bizet's charming Symphony in C.

■ Gilels, playing to a house sold out about an hour after tickets went on public sale (All Star Concert Series subscribers got first choice), amazed with his technique in Prokofieff's Sonata in A Minor and the forbidding Toccata (Op. 11). His absolute tonal control was best demonstrated in Chopin's Second Sonata, while a pearly tone, never percussive, marked his playing of Beethoven's Third Sonata.

The fifth annual Citation of the Chicago Business Men's Orchestra and Musical Courier, *to the "Chicago area individual or organization not engaged professionally in music, judged to have made the greatest contribution to Chicago's musical endeavors," was awarded to the Chicago Park District at a tea in the Art Institute on Nov. 15. Left to right:* ALLEN CARPENTER, *president of the Business Men's Orchestra;* PRESTON BRADLEY, *chairman of the judges committee;* WILLIAM FRANCIS BERGMANN, *music supervisor of the Chicago Park District;* DOSHA DOWDY DEVRIES, Musical Courier *representative;* GEORGE P. DONOGHUE, *Superintendent of the Chicago Park District.*

Both major works were finely interpreted.

■ The local debut of Rosanna Carteri, young Italian soprano, was a feature of the Philadelphia Grand Opera Company's performance of *La Bohème*. Miss Carteri's singing and acting indicated a thorough grounding in the role of Mimi; she was at ease dramatically, and in both solo and ensemble numbers sang with warmth and power. Jan Peerce was in good voice as Rodolfo, and others well cast were Cesare Bardelli, John Lawler, George Cehanovsky, Gerhard Pechner, and Virginia MacWatters. Giuseppe Bamboschek conducted.

SAMUEL L. SINGER

TULSA

■ Tulsa Opera, Inc., is writing in a bold hand an important and interesting chapter in the musical development of the Southwest. Its production of Gounod's *Faust*, opening its eighth season in the grand manner, with two performances in Tulsa Municipal theater, Oct. 20 and 22, was the most ambitious as well as the most successful, from all viewpoints, that Tulsa Opera has yet presented. The telecast from Municipal Theater opening night by station KOTV over channel 6 was the first telecast of any theater opening night in the state of Oklahoma. Opening night proved a glamorous occasion, displaying all the traditional operatic excitement heightened by bright lights spotting gorgeous gowns, jewels, mink, a handsome audience, cameramen and interviewers moving backstage for pictures and impromptu talks with the stars.

It was stated that the *Faust* production took the combined talents and efforts of about 700 volunteer workers. The Tulsa Opera, Inc., is said to have the largest and finest amateur chorus of any municipal or community opera group. The SRO audience, which included representatives from seven states, six foreign countries and 64 cities, with student parties to the number of 350, greeted the performance and all those engaged in the presentation with unstinted, vociferous applause. Coming on for curtain bows were Eugene Conley (Faust), William Wildermann (Mephistopheles), Helen Greco (who substituted at short notice for indisposed Maria Leone in the role of Marguerite), John Brownlee (Valentine), Anthony Stivanello (the stage-director), Gerald Whitney (musical director and conductor), the fine young local singers in supporting roles, and the excellent corps de ballet.

The in-between night, Oct. 21, offered the first Opera Ball, sponsored for the Opera's scholarship fund. This was a brilliant event, bringing Tulsa Opera prominently into the social and musical life of the city. Scheduled for spring performance with a superior cast is *Rigoletto*, to be played April 26 and 28 in Municipal Theatre. M. C.

WASHINGTON, D. C.

■ In celebrating its 25th anniversary, the National Symphony Orchestra conducted a composition contest for which the Filene Foundation of Boston generously gave $3,300 in prize money. On October 30th at an informal reading session Judges Howard Hanson, Vincent Persichetti, and Quincy Porter listened to three new American symphonies. They selected the symphony by Maurice Weed, a professor at State Teachers College in DeKalb, Ill. The Weed work will be premiered at the Jan. 18 concert.

■ The Philadelphia Orchestra made its second Washington appearance of the season, bringing with them a new transcription of a Bach organ work and the Harris Seventh Symphony. William R. Smith's orchestration of the Fantasia and Fugue in C Minor achieves some sound, solid scoring in the fugue. Geza Anda was on hand to play through the Brahms Second Piano Concerto after intermission.

■ The Bach B Minor Mass was presented in its entirety on Nov. 9 by the Washington and Cathedral Choral Societies under the direction of Paul Callaway, with Adele Addison, Beatrice Krebs, David Lloyd, and Donald Gramm as soloists, and members of the National Symphony Orchestra assisting. It is impossible to describe the rare beauty of the "Crucifixus" sung pianissimo by so large a chorus in a structure such as the National Cathedral. Nor can the tremendous sound contrast of the "Et Resurrexit" section which follows be told. This became a moment of deep religious significance.

Of the soloists, Donald Gramm was easily the most outstanding. His exquisite bass voice showed extraordinarily well in the "Et In Spiritum Sanctum."

■ Nov. 11 brought the close of the fall concert season of the Budapest String Quartet at the Library of Congress and the reportedly first Washington hearing of Ralph Vaughan Williams' Quartet in G Minor. The Vaughan Williams Quartet is typical of this composer's works. Needless to say, the Budapest Quartet gave a beautifully executed and definitive performance of this work, and left the audience eagerly anticipating the Quartet's return in spring.

■ Marion Perkins, prominent pianist of Minneapolis, Minn., recently returned from a successful European tour, appeared in recital at the National Gallery of Arts. Miss Perkins

21, 20, 19, 18, 17... shopping days left before CHRISTMAS

dear SANTA CLAUS,

please don't forget to take care of *all* the special music lovers on your list this year. There is no finer way of being remembered to music lovers than by a subscription to MUSICAL COURIER, America's leading music art publication. . . .

CHRISTMAS RATES now effective: $3.00 first subscription
for Canada add $1.00 — **2.00 each additional**
Foreign add 1.50

On February 1st, our beautiful 76th Anniversary YEAR BOOK in full color will be sent to all subscribers at no additional cost. With complete listings of symphonies and operatic organizations as well as publishers of serious music, the 1956 YEAR BOOK will be a valuable reference guide to be used throughout the year . . . a handsome musical digest you will be proud to own.

76th ANNIVERSARY YEAR BOOK

beautiful card will announce gift subscription—mail completed gift form with your remittance today

name .....
address .....
new ☐ renewal ☐ gift ☐ my own ☐
card should read
to .....
from .....

name .....
address .....
new ☐ renewal ☐ gift ☐ my own ☐
card should read
to .....
from .....

FOR ALL THE NEWS IN THE WORLD OF MUSIC READ THE *MUSICAL COURIER* . . . since 1880

119 West 57th Street • New York 19, N. Y.

Wayne C. Hunt

The Kermesse Scene from Faust, *as given by the Tulsa Opera Company, Oct. 20 and 22. Stars of the performances were:* WILLIAM WILDERMAN (*Mephistopheles*), EUGENE CONLEY (*Faust*), DODEE BROCKHOFF (*Siebel*), JOHN BROWNLEE (*Valentine*), HELEN GRECO (*Marguerite*), MARJORIE DI PROFIO (*Martha*), *and* TOM MCGILL (*Wagner*). GERALD WHITNEY *is music director and conductor. Stage director is* ANTHONY STIVANELLO.

is a piano player of considerable ability. Her touch is particularly powerful for a woman, thereby enabling her to handle adequately composers and selections with which many of her sex are unable to cope. Particularly pleasing was her playing of the Mendelssohn "Variations Sérieuses."

GENE FRY

CHICAGO

■ Verdi's *Aida* was produced by Chicago's Lyric Theatre, no doubt, to introduce here the already famed Renata Tebaldi, who lived up to her exalted position as a lyric spinto of high distinction, in her classic portrayal of the title role. It marks her as one of the foremost Aidas of the past two decades.

Miss Tebaldi possesses a magnificent voice which she employs tastefully to suit the action. After the "Ritorna Vincitor," she had won her public completely, as evidenced by one of many ovations received, but we liked her best in the Nile scene. Here she had full opportunity to display the crystalline tone of her mezzo voce that was ointment to the ear and a delight to connoisseurs in the art of bel canto. Tebaldi's Aida was an altogether imposing one, a true daughter of a King and not of a slave.

The heroine of the evening was superbly seconded by Maestro Serafin, veteran conductor of many personal triumphs, who knows the voice as he does his scores, and who kept the orchestra at a fine level of mezza forte, affording each of the protagonists opportunity to be heard to full advantage.

The great Wagnerian mezzo, Astrid Varnay, brought to the role of Amneris, all of the attributes that have made her a standout in whatever opera she is cast. She sang magnificently and earned richly deserved acclaim, especially at the close of her scene in Act IV.

A tenor new to us, young Doro Antonioli, brought to the fore a robust and luscious voice of so much beauty as to presage well for a successful career when he becomes more alert to acting, while pouring out golden tones with the nonchalance of youth, and the knowledge of a veteran. To Tito Gobbi was entrusted the role of Amonasro, and if his portrayal of the King of Ethiopia was less barbaric than others, it was by virtue of his glorious baritone and splendid acting, one of the strongest and the most moving characterizations we have ever encountered. William Wilderman as the High Priest and Kenneth Smith as the King of Egypt acted nobly and sang their individual roles with fervor. Merilu Adams, as the unseen Priestess, disclosed a sympathetic voice well produced, and sang true to pitch.

Praise is due choreographer Ruth Page for creating new ideas in the manner of presenting her corps de ballet, composed of fine exponents of the dance, and giving occasion to acclaim solo dancers Barbara Steele and Kenneth Johnson. William Wymetal's staging was another reason for calling the entire production a success.

■ Though an all-star cast was brought to the fore by the Lyric Theatre in its presentation of *Il Trovatore*, the performance missed fire in the first act until Callas took charge. Yet her Leonora did not strike us as one of her exceptional characterizations until the last act was reached. Here she rose to such heights as to stun us with her histrionicism and so much prodigality of vocal splendor. But Callas is a super-singer in the realm of Grand Opera. True, some of her tones are not as pure as others when she calls upon her resources for extra volume, but generally she entones a phrase with such clarity and beauty as to make us forget small errors in tonal projection. Her triumph as Leonore was complete in the final act, and she had won again an audience so vociferous in its enthusiasm, as to stop the performance too often to permit continuity of the bizarre score.

Ebe Stignani scored a triumph all her own at this her first appearance with the Lyric Theatre, and her Azucena may well be pronounced a classic. In her we found the true gypsy of the type depicted by Schumann-Heink and Louise Homer so wonderfully, when Verdi's operas were presented in the grand manner with artist-singers of uncontested merit. Stignani's rich mezzo contralto, beautiful and brilliant throughout its wide compass, poured tone after tone which thrilled the audience to a point

EASTMAN SCHOOL of MUSIC

of THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, *Director*

ALLEN I. McHOSE, *Director of the Summer Session*

TRAINING YOUNG MUSICIANS FOR PROFESSIONAL CAREERS

Concert Stage — Opera

Public School Music

College and University Teaching

Composition — Music Theory

Musicology — Conducting

Radio — Administration — Arranging

BACHELOR of MUSIC MASTER of MUSIC MASTER of ARTS
DOCTOR of MUSICAL ARTS DOCTOR of PHILOSOPHY

Dormitories for Men and Women
Attractive Social and Recreational Programs
Scholarship Assistance

APPLICATIONS NOW BEING ACCEPTED FOR 1956

For information write: EDWARD H. EASLEY, *Director of Admissions*

EASTMAN SCHOOL OF MUSIC, Rochester 4, New York

of ecstasy. Such a vocal treat comes only now and then, and to Stignani we are indebted for a performance not to be forgotten over night by those who appreciate the art of singing at its best. Her success knew no restraint, and was accepted by her with the modesty of the great artist that she is.

At long last we have Jussi Bjoerling with us again. The noted tenor has benefited from his long rest, and as co-star of the performance brought to his Manrico, vocal sonority of astonishing freshness and beauty, and excelling characterization. After his ringing "Di Quella Pira," the throngs which he had won completely, gave him a tremendous ovation.

Ettore Bastianini made a noble Count di Luna. His high baritone was quite *en rapport* with Verdian tessitura. The balance of the cast was more than adequate, likewise the choristers, who sang unusually well. Nicola Rescigno, from the conductor's desk, gave us reason to praise him for a work justly appreciated.

■ After having cleared the hurdles placed in the opening scene, Puccini's *La Bohème* received as fine a performance as this reviewer has heard in the past 30 years.

Renata Tebaldi's moving characterization of Mimi reached its crest in her singing of the "Addio Senza Rancore" of Act III. Here her wonderful bell-like voice of indescribable purity and flexibility throughout its wide scale, brought an ovation so loud and long as to stop the show. Similar acclaim punctuated the performance of Giuseppe di Stefano, whose lyricism of astonishing beauty portrayed the role of the poet to perfection.

The co-stars had the best of support from Tito Gobbi, a Marcello de Luxe in every respect; Rossi-Lemeni, a Colline of vocal excellence; and Richard Torrigi, as Schaunard, forming the last of the quartet of Bohemians—and the most comic and alert of them all. Gloria Lind made a hit all her own as the coquettish Musetta, a role for which she is well equipped vocally and otherwise. Lloyd Harris was convincing in the roles of both Benoit, the landlord, and Alcindro, the rich roué.

To Serafin, a master always, at the conductor's stand, a great deal of the success of this production is due. His reading was capital throughout, despite slower tempi than are usual, but he made them convincing.

■ The same role in which Galli Curci made her sensational operatic debut here more than 30 years ago served for the American operatic debut of Teresa Stich-Randall in the Lyric Theatre's presentation of Verdi's *Rigoletto.*

We are grateful to this newcomer on the Lyric Theatre roster for singing the role of Gilda as Verdi wrote it—for a lyric soprano. No added high notes were needed by Mme. Stich-Randall to win an ovation. After the first act, in which she was slightly stilted, the young diva's voice took on added volume and beauty. The extremely musical artist has the freshness, the grace, and the voice for the role of Rigoletto's daughter, and she portrayed it with admirable simplicity.

Tito Gobbi, a baritone comparable to the late Giuseppe de Luca, has not the power of a Titta Ruffo, but his jester is an excellent study of human fragility. He carried the note of love and hatred not only in his characterization, but in his rich and well-controlled voice of superfine mellowness and exquisite timbre. His success knew no limit not only after his poignant delivery of the soliloquy, but again in the second act, when his plea to the courtiers was so stirring in vocal eloquence and passionate singing as to rouse the audience to prolonged bravos.

Jussi Bjoerling gave to the role of the Duke of Mantua such suavity and vocal eloquence as to mark it one of the best of his repertoire. His rich, voluminous voice, clear and round, reached its climax of power in "La Donna e Mobile," with the high B-flat flung out splendidly (though held too long for artistic results) to the delight of the throngs who cheered their hero to the rafters.

Mignon Dunn, new to us, disclosed a mezzo of good quality and a sense of the stage. William Wilderman was well cast as Sparafucile. Among others in the cast were Kenneth Smith, whose Monterone stood out for his mien and vocal resonance; and Andrew Foldi, who gave prominence to the generally obscure role of Count Caprano. Maestro Rescigno, despite some erratic tempi, conducted with his usual authority and zest.

■ The Chicago Symphony Orchestra concerts of the past fortnight were directed by the gifted, musicianly Carlo Maria Giulini, the first of two guest conductors replacing Fritz Reiner during his absence in Europe to conduct two performances of *Die Meistersinger* at the Vienna State opera. Vivaldi's "The Four Seasons" for solo violin and string orchestra served to introduce the tall, personable Maestro Giulini to his first American audience, not long in discovering him to be a highly gifted, extremely musical, and sensitive conductor. The score was given an imaginative reading of such clarity and charm as to create audience excitement which held throughout the concert. Pizzetti's Prelude to *Fedra,* composed to the text of d'Annunzio (a first performance at these concerts, as was the Vivaldi), is rich in musical

GILBERT REESE — american cellist
JORDAN COLLEGE OF MUSIC
Butler University, Indianapolis, Ind.

KATJA ANDY
PIANIST
De Paul University School of Music
64 E. Lake St., Chicago — FI. 6-4000

THADDEUS **KOZUCH**
PIANIST — TEACHER
De Paul University - Northwestern University
Chicago, Ill. — Tel. SP. 7-4334

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

ANDREW FOLDI
BASSO — Lyric Theatre of Chicago
Director Opera Workshop, De Paul University
64 E. Lake St., Chicago — FI. 6-4000 MU. 4-3428

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Howard R. Will
1060 McCormick Bldg. — Chicago, Ill.

ROSA RAISA-RIMINI
Res. 3180 Lake Shore Drive, Chicago
Tel. LAkeview 5-7164

OLIVE WALL
PIANIST - THEORIST - CONCERT COACH
American Conservatory — Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. — Chicago, Ill.

HELEN KETTNER
CONCERT PIANIST
825 Orchestra Bldg., Chicago, Ill.

Alice **BARAN**
CONCERT PIANIST
825 Orchestra Building — Chicago 4, Illinois

HARVEY **RINGEL**
Baritone — Conductor
Teacher of Singing
Chicago Musical College, 430 S. Michigan Ave.

Clarence E. Cramer
Kimball Bldg. Chicago

Longines Symphonette®
Mishel Piastro conducting.

Clarence Cramer's "Opera Festival"
(1) Assisting orchestras and choruses give **"Faust," "Aida,"** with **Ellen Faull, Mona Paulee, Jim Hawthorne, Algerd Brazis, Desire Ligeti,** and stage production.
(2) **"Gala Night at the Opera"**
"Aida" Nile & "Faust" Garden Scenes.

"Carmen & Don Jose" with **Ralph Nielsen, Audrey Paul, Marlinn String Trio.**

Serenaders Male Quartet
Radio and TV artists.

"Operetta Time" with **Elizabeth Humphrey, Bernard Izzo, Ralph Dodds.**

Bill & Pat Medley
2 Pianists; 2 large Baldwins.

Chicago Photographers

The Chicago City Council passed a resolution introduced by Alderman ALFRED J. CILELLA *commending the Paulist Choristers of Chicago for their artistic contribution to the city. Mayor* RICHARD J. DALEY—*surrounded by* FATHER O'MALLEY, *director of the Choir, Alderman* CILELLA, *and* MRS. WILLIAM J. BARTH—*holds the Resolution. The Paulist Choristers are now in their 52nd season.*

substance and ingeniously orchestrated. As interpreted by Mr. Giulini, it was a welcome addition to the orchestra's repertory. Mizzetti's setting of the musical tragedy linked the Vivaldi with Ravel's transcription of Moussorgsky's "Pictures at an Exhibition," given an extraordinarily imaginative and colorful performance which won a prolonged ovation for the already popular conductor and the orchestra, completely *en rapport* throughout the concert.

The varied program for the following week's concerts, gave Maestro Giulini further opportunity to reveal his conductorial and interpretative gifts to the unanimous satisfaction of his audience. The varied program listed Rossini's Overture to *L'Italiana in Algeri,* Haydn's G Major Symphony ("The Surprise"), Debussy's "La Mer," Ravel's "Mother Goose Suite," and Three Dances from "The Three-Cornered Hat" by deFalla.

■ It was a Chicago girl, Edith Lang, 1953 Fulbright Scholarship winner, who sang the Hamburg Staatsoper's first *Aida* to be done there in 15 years. This completely new production was performed during the first week opening of the re-built opera house. Since Oct. 18, Miss Lang has sung three *Aida* performances and is now preparing her first Leonora in *Il Trovotore* for Nov. 23. She has been signed for a year's contract.

DOSHA DOWDY and RENÉ DEVRIES

LOS ANGELES

■ Hardly had the Southern California Symphony Association finished local sponsorship of the San Francisco Opera Company than it turned to the 37th season of its Los Angeles Philharmonic Orchestra. This final season under Alfred Wallenstein as conductor and music director opened with a non-soloist program featuring Hindemith's symphonic extraction from his opera, *Mathis der Maler.* Also heard were Prokofieff's "Classical" Symphony and the Fourth Symphony by Tchaikovsky. Despite the usual personnel turnover (about 17% this year), the orchestra was very smartly drilled and had unusual homogeneity. Mr. Wallenstein's usual traits of bright, hard sound, and over-raced tempi were in evidence, but it must be admitted that only once before have I heard a better performance of the Mahler work. What it needed for sheer perfection was a softness and sensitivity that I occasionally missed. The Tchaikovsky symphony was superficially brilliant, but had so soul; the Prokofieff was a bit too mechanical.

■ What the Philharmonic most needs is the expressive, warm string tone which the 50% professional Pasadena Symphony exhibits under the baton of Dr. Richard Lert. This fine community symphony cannot touch the Philharmonic in accuracy of intonation and unison of attack, of course. But it does have real warmth and a feeling of enjoyment in performance which more than makes up for its mechanical limitations. Its first concert of its 27th season was a youth program attended by 2,000 youngsters and their parents; its second an all-Sibelius concert thronged by 2,500. Stanley Plummer, back from the Seventh Army Symphony in Europe, resumed his concertmaster's role, and did a splendid performance of the Sibelius Violin Concerto on a program also including the Second Symphony.

■ The Vegh String Quartet gave a set of five all-Mozart concerts at Pomona College under the patronage of the Valley Friends of Music in Claremont, and later opened the 11th season of Music Guild concerts in Los Angeles with a program featuring the West Coast premiere of a 1938 quartet (No. 2) by Hungarian-born Sandor Veress. This had inspiration from Bartok, but was not derivative in the sense of being just copied. Its first movement was a vital, infinitely varied section of kaleidoscopic color and pattern. The andante was very mournful, even wailing, yet not at all dismal. The finale is a very rapidly scurrying movement with considerable thematic reiteration; towards the end it slows into oriental-sounding harmonics and then speeds up, seeming to unwind in counter-motion to the beginning. In this piece, in all of the Mozart concerts, and in the Schubert and Beethoven works also on the music Guild program, the Vegh Quartet confirmed the qualities of stylistic unity, vitality, musicianship, and penetration which they had demonstrated here last year.

C. SHARPLESS HICKMAN

SAN FRANCISCO

■ San Francisco has always been slightly mad on the subject of ballet. Therefore it was no surprise that the Sadler's Wells company evoked almost as much enthusiasm from the *aficionados* as the recent brilliant opera season. The "gala" opening of the nine-performance season was a benefit for the San Francisco Ballet Guild, with advanced ticket prices and an ermine and white tie "first night" attendance. The ballet programs, which this year included four premieres and two new productions, were of such fabulous excellence that any favorites would be hard to isolate. Possibly the choice from a popular standpoint would be the old standbys, *Sleeping Beauty* and *Swan Lake,* the latter in its complete version given two performances, too late to be covered in this review, but sold-out long in advance. Margot Fonteyn as The Firebird in the new Stravin-

NATHAN STEWART
Voice Teacher of
GEORGE LONDON
JOHN LOMBARDI
WILTON CLARY
Studio: 568 No. Larchmont Blvd., Los Angeles 4, Cal. Tel.: HO. 7-5298

HENNY EKSTROM
CONTRALTO
NOW BOOKING — SEASON 1955 - 56
8742 Holloway Drive, Los Angeles 46, Cal. Tel.: CRestview 1-9542

PIETRO CIMINI
DISTINGUISHED VOCAL TEACHER & COACH
912 Crenshaw Blvd., Los Angeles 19, California Tel.: WEbster 4-8020

ANNA FITZU
VOCAL TEACHER
OPERA COACH
22 Leading Roles With the Metropolitan and Chicago Opera Companies
DEBUTS GUARANTEED
6533 Cahuenga Terrace, Los Angeles, Calif. Tel: HOllywood 2-4090

JAN POPPER
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with Beta Popper, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

Elisabeth Waldo, Violinist and her unique "LAS AMERICAS" QUARTET (Guitar, Native Drums and Instruments)
in exciting concerts of typical folk and contemporary music of the Western Hemisphere in authentic costume.
NOW BOOKING 1955-56 Box 101, North Ridge, California

MARGARET
RICHARDS
CONTRALTO
CONCERT—ORATORIO
RADIO
SEASON 1955-56
3836 Olympiad Drive
Los Angeles 43, Cal.
Tel: AX. 2-9388

TOKATYAN
TENOR—VOCAL TEACHER
Available Season 1955-56
677 E. Colorado St. Pasadena 1, Calif.

ARDELLA SCHAUB
Creative Approach to Piano Study
Chairman of the Preparatory Dept. of
Los Angeles Conservatory
6227 W. 5th St., Los Angeles 48, Calif. WEbster 5-4823

LU DEAN ROGERS
PIANIST — ACCOMPANIST — VOCAL COACH
1822 No. Harvard Blvd.
Los Angeles 27, Calif. Tel.: HO. 5-8616

EUGENE **WENNERMARK**
CONCERT VIOLINIST — ARTIST-TEACHER
4502 Ben Ave., No. Hollywood, Cal. SUnset 2-7794

LA VERNE DAYTON
ACCOMPANIST — COACH
1384 So. Rexford Dr., Los Angeles 35, Cal. CR. 6-0676

ANN THOMPSON McDOWELL
Concert Pianist
Accompanist
522 N. Mariposa Ave.
Los Angeles 4, Calif. Tel.: NOrmandy 1-7170

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
30 years successful teaching
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684 N.A.T.S.

The Mario Chamlees
Teachers of Singing—N.A.T.S.
8118 Hollywood Blvd., Los Angeles 46, Cal.

MAE G. HOENIG
Management National Artist & Lecture Service
Suite 200, 8909 W. Olympic Blvd. CRestview 5-7773
Beverly Hills, California CRestview 6-8019

Mr. BYRL NEFF
Pianist — Accompanist — Coach
13547 Cheltenham Drive
Sherman Oaks, Calif. Tel.: STanley 7-0981

ALICE MOCK
TEACHER OF SINGING—N.A.T.S.
OPERA AND CONCERT REPERTOIRE
1107 No. La Cienega, Hollywood 46, Cal. CRestview 4-6569
Faculty Sutro School of Music

LOUIS **MALONE** LILLIAN
TEACHERS OF VOICE—PIANO
VOICE COACHING
Studio: 1326 N. Central Ave., Glendale, Calif. • Citrus 2-4545
Members of Music Teachers' Assn. of Calif.

EVELYN HOOD
Pianist—Teacher
636 Huntington Drive
San Marino 9, California
Tel.: ATlantic 4-2291

sky production and as Princess Aurora in *The Sleeping Beauty* was distinguished more than ever for her perfection of technique and highly individual interpretations. Her exquisite elegance, her cool, calculated aloofness often dispelled by well-timed dramatic impetuousness keep her a most fascinating leading lady in the ballet category. Supporting her are other lovelies, Beryl Grey, Violetta Elvin, and Nadia Nerina; also Michael Somes, John Field, Alexander Grant, and John Hart—all top-flight artists.

The Lady and The Fool, one of the premieres, was an elaborate production and gave wide opportunity for almost every type of dancing, yet never became stereotyped, thanks to the genius of choreographer John Cranko and the rich Verdi score, arranged by Charles Mackerras. Principals Beryl Gray, Phillip Chatfield, Ray Powell, and John Field kept the eye-filling story realistically and vitally alive. *Rinaldo and Armida,* another new presentation, danced by four top-notch soloists—Svetlana Beriosova, Anne Heaton, Michael Somes, and Ronald Hynd—had a weird setting in an enchanted garden made still more effective by wisps of fog encircling the principals and moving on cat feet among the trees. The musical score by Constant Lambert was an impassioned piece, descriptively moving and perfectly supplementing Frederick Ashton's choreography. *Tiresias,* making its first local bow, is based on mythological characters, yet boldly contemporary in its brilliant setting, barbaric costuming, and dramatic choreography. The musical score and the three-act ballet itself are the work of composer Constant Lambert, the scenery and costumes by Isabel Lambert, choreography by Frederick Ashton. The long Cretan story of Tiresias, his changing from man to woman and back again, only to end as a blind prophet, gave unlimited possibilities for effective individual interpretation and heroic dancing by virtuoso Michael Somes. His feminine counterpart was alluring Judith Sinclair; the snakes who manage the gender change were superlatively fine: Pauline Clayden and Brian Shaw. Athletes, warriors, shepherds, shepherdesses, and priestesses come and go in a series of engaging characterizations. The busy solo pianist was Jean Gilbert; conductor, Robert Irving.

■ Elisabeth Schwarzkopf, lingering on a few days after the opera season closed, was heard in a memorable song recital at the Curran Theatre, the first of a series of winter attractions being offered by Spencer Barefoot. The practically all-German program was linguistically perfect for one of the most perfect singers in the world today. For unparallelled smoothness of tone, beauty of line and phrase, artistic penetration into hitherto undiscovered subtleties, Miss Schwarzkopf stands supreme. Added to these interpretative qualities is a voice of luscious beauty and freshness without a trace of tremolo. Her program included an opening group of 18th-Century arias, then groups of Schubert, Strauss, and Hugo Wolf, the latter undoubtedly the afternoon's highlight. Paul Ulanowsky was the more than superb accompanist.

MRS. FRANCIS H. REDEWILL

BALTIMORE

■ On Oct. 11, the Baltimore Museum of Art presented the annual Theresa Cahn Memorial Concert, giving Baltimore music lovers another opportunity to hear the magnificent Budapest String Quartet. The program included Mozart's Clarinet Quintet in A Major (K. 581), the Brahms Clarinet Quintet in B Minor (Op. 50, No. 15), and Prokofieff's String Quartet in B Minor (Op. 50, No. 1). David Oppenheim was the excellent clarinetist of the evening. His tone is mellow, capable of achieving great variety of tonal color, and possessing a splendidly controlled vibrato. The charm of the Mozart Quintet might have been enhanced, had the Budapest Quartet scaled its tone down a trifle, but the beauty of its playing tended to overshadow this criticism. The angular qualities and strength of Prokofieff's B Minor Quartet were well realized in this, the second offering of the evening, with the technical difficulties amply overcome and sufficient tonal variation to make it quite enjoyable. The high point of the recital came after the intermission with the Brahms Clarinet Quintet. Here the full grandeur of tone of the Budapest String Quartet were best heard. The richness and homogeneity of the strings were well suited to this lovely music and the Budapest Quartet, which on this occasion was first rate, added immeasurably to the understanding of the music. Incidentally, this recital marked the return of Alexander Schneider as second violinist with the Quartet after an 11-year sojourn into the concert and recording fields.

■ The following night, Oct. 12, saw the Philadelphia Orchestra at the Lyric Theater for its opening concert of the 1955-56 season. The Philadelphia Orchestra is offering eight concerts this year, instead of the six heard in the past. After a pallid reading of Beethoven's overture to *Fidelio,* Eugene Ormandy turned in a very

NADINA DE SANCTIS
Voice Teacher of
GEORGIA LASTER — EVELYN TANNER
1110 Hacienda Pl., Hollywood 46, Cal. OLdfield 4-2213

Raymond **McFEETERS**
PIANIST—ACCOMPANIST—VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Calif.
Tel. HOllywood 7-0205

LUCIA LIVERETTE
DIRECTOR OF LIVERETTE OPERA ACADEMY
Renowned Exponent of Italian Bel Canto
1833 W. Pico Blvd., Los Angeles 6, Cal. DUnkirk 2-8819

competent interpretation of the Brahms C Minor Symphony. The orchestra's full tone was well suited to this work, but we wished that Mr. Ormandy had seen fit to make a clearer delineation of the inner voices in the orchestra. It seemed to be all theme with very little harmony. After intermission, the Philadelphia Orchestra romped through Gottfried von Einem's, "Concerto for Orchestra" and Ravel's, "La Valse." Here Mr. Ormandy and the orchestra played in all their glory.

■ The third season of Candlelight Concerts of the Peabody Conservatory of Music under the direction of Reginald Stewart began on Oct. 18, with Leslie Chabay as tenor soloist. Mr. Chabay was heard with Dr. Stewart and the Little Orchestra in Benjamin Britten's "Les Illuminations." This song cycle consists of nine short poems by Rimbaud, depicting scenes on a medieval illuminated manuscript. Mr. Chabay possesses a light and colorful tenor voice, fully capable of achieving the difficult coloratura effects found in Britten's music. Dr. Stewart, not only in accompanying Mr. Chabay, but in Mozart's Symphony No. 29 in A Major, and Haydn's Symphony in D ("The Clock") again proved his ability to conduct tastefully and with a sense of elegance. One might have hoped for less ragged playing from the orchestra, but as the season wears on, this should be overcome.

■ Oct. 26 was the date for the opening concert of the 41st season of the Baltimore Symphony Orchestra. Under the direction of Massimo Freccia, the orchestra is improving annually, and on this night they were in fine form. With Mr. Freccia conducting, the Baltimore Symphony has a hard, but malleable, bright, and crystalline tone; a tone which can become warm and suave when the occasion demands. The base line is light, the brasses strong, and the strings cushioned the tone well. The woodwinds have been, and remain, outstanding.

The program opened with a sympathetic reading of Weber's Overture to *Der Freischuetz,* after which came a taut and dramatic interpretation of Shostakovitch's Symphony No. 5. It is in this type of work that Mr. Freccia achieves a brilliant climax. Following the intermission, the orchestra gave a glowing account of Wagner's Prelude and Liebstod from *Tristan und Isolde,* the strings playing very warmly and the brasses mellow. The program came to a rousing close with Respighi's symphonic poem "The Pines of Rome." Mr. Freccia has a special affinity for music by Respighi, and other than some too loud notes from an organ added for the occasion, this was a rewarding experience. BERNARD LERNER

Metropolitan Opera Study Scholarships Announced

The establishment of scholarships amounting to more than $5,500, to be awarded to promising contestants in regional operatic auditions, was announced at the autumn meeting of the Metropolitan Opera's National Council. Howard J. Hook, Jr., chairman of the Council's regional auditions program, stated that young singers auditioning for the "Metropolitan Opera Auditions of the Air" this year in Tulsa, Minneapolis, St. Paul, Denver, Chicago, and Cleveland, will be eligible for the awards, which have been made possible by gifts from Mr. and Mrs. Frederick K. Weyerhaeuser of St. Paul, and from Mrs. John S. Newberry and John S. Newberry, Jr., of Grosse Pointe Farms, Michigan. Recipients of these scholarships for further vocal study will be chosen at each regional audition center by local judges and a Metropolitan Opera musical representative. The regional program, initiated in Minneapolis and St. Paul two years ago by Mrs. Weyerhaeuser, current chairman of the National Council, now includes 7 centers covering 23 states engaged in the quest for talent for the "Air Auditions" sponsored jointly each year by the American Broadcasting Company and the Metropolitan Opera Association.

Plans were also announced for a two-day Opera Conference to be held under National Council auspices in New York on Mar. 16 and 17, 1956. Panel discussions and a program of practical demonstrations of opera production techniques will be featured at the Conference, to which representatives of opera organizations throughout the country will be invited.

NATIONAL NOTES . . . . . .

Joseph Szigeti will give the first U.S. performances of **Vaughan Williams'** new violin sonata throughout the season: Dec. 5 at New York City's Museum of Modern Art, under the auspices of the American Composers Alliance; San Francisco, Jan. 10; Vancouver, Jan. 17; Seattle, Jan. 19. The work is Williams' first in this form. . . . **Benjamin Britten's** opera "Gloriana" will receive its American premiere at the 41st biennial Cincinnati May Festival on May 8. The opera, written in honor of the Coronation of Queen Elizabeth II, will be given in concert form. Leading roles will be sung by **Inge Borkh, Irene Jordan, Morley Meredith,** and **Nell Rankin. . . . Luben Vichey,** president of NCAC and Civic Concert Service, has announced the signing of four new artists to his roster: **Giuseppe di Stefano, Vivian Della Chiesa, Madelaine Chambers,** and **Beverly Sills. Elsie Illingworth** has been elected vice-president of the company. . . . **Arthur Gold** and **Robert Fizdale,** celebrated duo-pianists, have just signed contracts with Columbia Artists Management Inc., under the personal direction of **Andre Mertens,** for all North American recital and orchestral engagements. . . . **Renata Tebaldi** has been engaged to sing at the "Met" next season in a new production of "La Traviata." The contract covers a number of appearances during the annual spring tour of the company. . . . American conductor **Izler Solomon** has been chosen Festival Concerts Director of the 1956 Aspen, Colorado, Music Festival and Conductor of the Festival Orchestra. . . . The NBC network will again present the **Los Angeles Bureau of Music's annual Christmas broadcast** on Dec. 12, featuring the combined youth chorus under the direction of **G. Malcolm Groher.** On Dec. 19, the Los Angeles Symphonic Chorus will perform **Arthur Honegger's** "Christmas Cantata" on a coast-to-coast NBC network.

RUDOLPH GANZ

Address: Hotel Pearson, 190 E. Pearson St., Chicago

Steinway Piano

MU PHI EPSILON

NATIONAL MUSIC SORORITY

National Executive Office 6604 Maplewood Ave., Sylvania, Ohio
Mrs. Ralph J. Deshler, Natl. Ex. Sec-Treas.

National President: Mrs. P. Raymond Wilson, 2800 39th Ave. W., Seattle 99, Washington

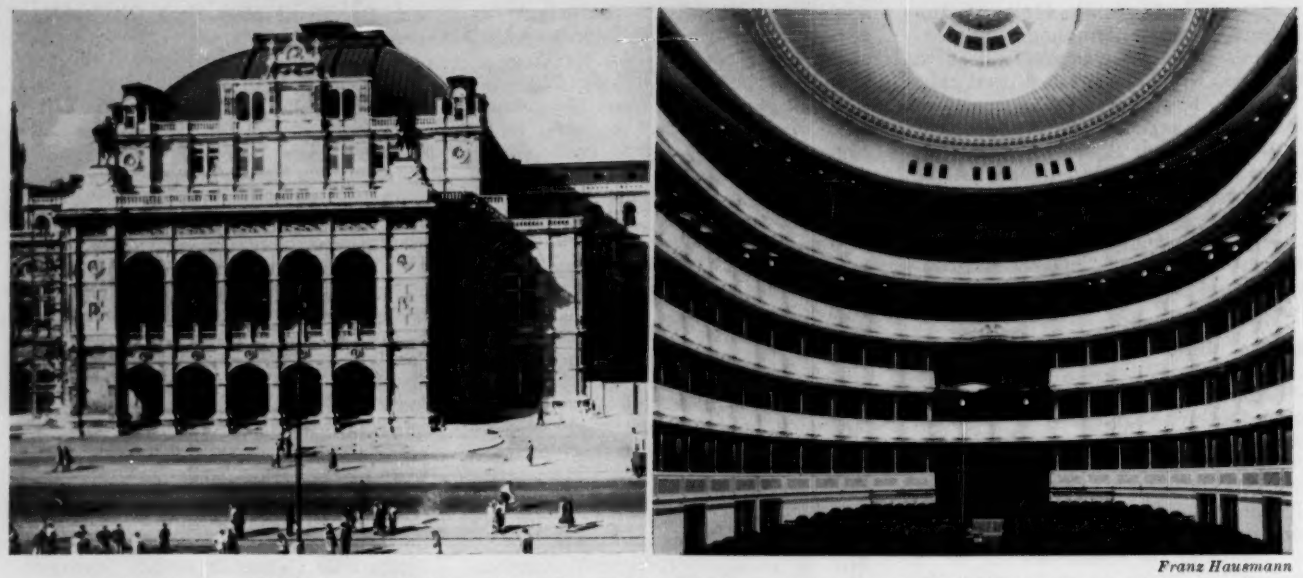
FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING — WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

Msgr. F. Maillet, Director

the world renowned boys' choir

". . . a moving experience . . ." —London Daily Mail
"Unique experience." —Virgil Thomson, New York Herald-Tribune
". . . vocal beauty incredible . . ." —The Oregonian
". . . poignant beauty." —Baltimore Evening Sun

THE LITTLE SINGERS OF PARIS
"Les Petits Chanteurs a la Croix de Bois"
now booking • 119 West 57 St., New York 19, New York



Franz Hausmann

Austria has initiated a month-long celebration of the opening of the reconstructed Vienna Opera House.

THE INTERNATIONAL SCENE

Gala Re-opening of Vienna State Opera

■ November fifth, the day of the re-opening of the reconstructed Opera House at the Ring, started with an official State Act in the morning. In the evening the Opera Festival opened with the premiere of *Fidelio,* which initiated the month-long celebration of the re-opened opera house. The entire Austrian nation is participating with greatest interest in these festivities and their joy about the magnificent house, which externally appears in its old splendor and was in its interior modernized with taste and feeling for its long tradition, is justified. Although quite a few of the celebrities who had announced their presence had to cancel their reservations at the last moment, the array of social affairs in addition to the artistic events is so glamorous and the waves of enthusiasm are so high, that the festival from this point of view is already a success, even if the artistic level does not entirely satisfy expectations and the repeat performances, because of the exorbitantly high admission prices, are half empty.

The audience at *Fidelio* offered a gigantic fashion show, but a very weak beginning on stage has to be reported. Heinz Tietjen, especially called from Berlin to do the staging, not only modernized the old traditional text but irresponsibly changed the action. Marzelline does her knitting in the courtyard of the prison, instead of ironing in the little room of the prison warden. Rocco's aria was cut. During the March, the soldiers arrive leasurly in single file on stage, and then appears Pizzarro to sing his aria; what causes him to sing it (the wires from his friends, telling him of Florestan's presence at the prison) he explains only after his outburst. Many details of the staging are contrary to the music.

The final apotheosis is sung in oratorio style with the ensemble standing still. With director Boehm at the desk, there is an ambitious conductor at the helm of the performance, but the dramatic power, the greatness of Beethoven's conception and the soaring melodism are nowhere in evidence. The singers also do not measure up

Left: *President Heuss of West Germany with Anne Bollinger and James Pease, Americans who sang at the dedication performance of the Hamburg State Opera, Oct.* 15.

Below left: *Martha Moedl (Leonore), Anton Dermota (Florestan), and Ludwig Weber (Rocco) in* Fidelio, *as performed opening night at the Vienna Opera House.*

Below: *Leonie Rysanek and Hans Hopf as the Empress and Emperor in Strauss'* The Woman Without a Shadow *at the Vienna Opera House.*

to the occasion. The question is: should one invite the world without having at one's disposal great voices? Anton Dermota, who as Florestan switched for the first time to an heroic tenor assignment, was the great and agreeable surprise. But, Martha Moedl, though looking well as Leonore, was weak vocally. Irmgard Seefried (Marzelline), Schoeffler (Pizzarro), Weber (Rocco), and Kmentt (Jacquino) sang well without being able to save the unfortunate *mise en scène*. Also, the uplifting words of the Minister were inaudible due to the miscasting of Karl Kamann in this part.

But *Fidelio* could not spoil the opening evening. Afterwards one went to the Bal Paré of the Vienna Philharmonic at the Musikverein, the most splendiferous social event Vienna has seen in many years. With Vienna Waltzes and champagne, the celebrants stayed until the small hours. The hosts of this ball, the Vienna Philharmonic Orchestra, gave a concert the next day, conducted by Bruno Walter, which was so beautiful and inspiring that one could still enjoy it in one's memory when the second festival premiere, Mozart's *Don Giovanni*, received a musically clean but entirely uninspired performance under Karl Boehm. The staging (Schuh and Witt) with a single stylized and boring decor by Neher did not add any interest to the proceedings on stage. Again great voices were missing. George London in the title role sounded like a Masetto, and histrionically was very conventional. Lisa Della Casa (Donna Anna) and Sena Jurinac (Donna Elvira) were not the dramatic personalities they should have been. Erich Kunz, as always, clowned too much. Best of all was Dermota (Don Ottavio), and next to him Seefried (Zerlina) and Weber (Komtur).

■ The two following premieres were distinguished by the sensational success of the young Viennese soprano Leonie Rysanek, who is here the greatest discovery since Welitsch. She sang the Empress in a magnificent performance of *The Woman Without a Shadow* by Richard Strauss, with a glorious soprano voice of unsurpassably pure timbre and with irresistible personality projection. Even more sensational was her Aida, where her high register soared above the ensemble and chorus. Her partner as Emperor and Radames, respectively, was Hans Hopf. Though he was pleasing, he did not supplement her magnificent voice. Karl Boehm, with Rudolf Hartmann as stage director and Emil Preetorious as designer of the atmospheric settings, staged the work as a fairy tale opera. The opera, which had its world premiere in 1928 at Vienna, is as fresh today as it was then and contains some of Strauss' most beautiful musical ideas. Christl Goltz (Faerberin), Elisabeth Hoengen (Amme), and Ludwig Weber (Barak) sang and acted superbly, giving for the first time a performance which should set a standard for this opera festival. *Aida* received its strongest impetus through the conducting of Rafael Kubelik, who led his forces with elan, warmth, and power. What a conductor of this stature can do was easily recognizable when he and Rysanek elevated the level of the performance, taking with them the other singers: London as Amonasro, Frick as Ramphis, and Madeira as Amneris. The inspired staging by Adolf Rott was entirely based on color and striking theatrical effects. He also used for the first time the excellent new technical equipment of the opera stage when the doomed lovers disappeared from sight, leaving the mourning Amneris at the tomb visible to the audience.

■ Next to *The Woman Without a Shadow*, the inspiring performance of *Die Meistersinger* was the greatest asset of the festival so far. Conductor Fritz Reiner started the first act a bit heavily, but from the second act on, the music bloomed in more and more beguiling colors and he achieved the ultimate of perfection for this great interpretative effort. Herbert Graf, who staged the work, is by far the best stage director during the festival, and the settings by Kautsky, conceived from the music, made this staging merit the crown among those performances we saw so far. On stage were excellent vocal and histrionic efforts — before all, Paul Schoeffler (Sachs), Irmgard Seefried (Eva), and Erich Kunz (Beckmesser). Hans Beirer's Stolzing impressed by the gigantic stature of this gifted singer, though his voice is a bit heavy for the part. Excellent was the young English tenor, Murray Dickie, as David.

■ For many, the real opening of the opera occurred when Bruno Walter at a matinee conducted Bruckner's Te Deum and Beethoven's Ninth. The great musician who was appointed to the State Opera by Gustav Mahler returned, after an absence of 18 years, to the homestead of his former triumphs, and was obviously moved by the significance of the occasion. He conducted as we have never heard him conduct. Though he does not conduct an opera during the festival, he brought back to the Vienna Opera House the high standards and the grandeur which have made it famous. Though his great performance showed up the mediocrity now prevailing, he also established firmly and categorically the *niveau* which should characterize the work of the Vienna State Opera.

DR. ERICH JANTSCH

PARIS

■ The newly appointed director of our Lyric Theatres, Jacques Ibert, who also still holds the position of director of the Villa Medici, the home of the Prix de Rome winners, informed the press of his plans for novelties and revivals. At the Opera will be the premiere of a work by Henri Tomasi, *Don Juan de Manara*, and several ballets: "Psyche" by Thiriet, "Rosalind" by Hirschmann, "L'Amour et la Vie" by Harshany (native of Hungary, but a naturalized French citizen. The Opera Comique will present *La Poulé noire* by Rosenthal, *le Coup de Fusil* by its conductor L. Fourestier, *la Nuit Venetinne* by another conductor, D. E. Ingelbrecht, *Colomba* by a third one, H. Buesser, *La Finta Giardinera* by Mozart, and *Capriccio* by R. Strauss. For the opening, the noble *Numance* by H. Barraud will be given in an abridged version which seems more accessible to the public.

■ The great orchestras continue to pay us visits. There was the Orchestra of Bamberg, with Joseph Keilberth at the helm: magnificent strings beautifully balanced and with a subtlety which attends to every nuance. This orchestra was followed by the Halle Orchestra, which visited France for the first time. The reputation of this, the oldest permanent orchestra of Great Britain, seems richly deserved. Its discipline and perfect coordination are upheld by its distinguished conductor Sir John Barbirolli, whose Latin temperament conquered the French. Always vivacious and warm, he gave memorable performances of the Fantasie by Vaughan Williams, of the "Bacchus" Suite by Roussel, and "Pelleas and Melisande" by Fauré.

■ Among the soloists, our great Robert Casadesus proved once again that he ranks among the very first of the world, particularly for his interpretations of the Clavecinists and of Mozart, and an artful touch bordering on magic when he plays Ravel. . . . Julius Katchen also has fingers permitting him to conjure up the *poesie* of works by Schubert, Beethoven (Op. 109), and Moussorgsky. . . . One lacks words to adequately laud the sonori-

Festival Tickets in Europe

- Travel arrangements
- Accommodations for all festivals

MAYFAIR TRAVEL SERVICE, INC. 119 W. 57th St., New York 19 PLaza 7-5985

John H. Zoreh, *"The Artists' Agent"*

COLUMBIA ARTISTS MANAGEMENT, INC.
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

FIRST AMERICAN TOUR
Herbert Von Karajan
conducting the great
Philharmonia Orchestra of London
October-November 1955
Personal Direction: Judson, O'Neill & Judd Angel Records

Ballet Russe de Monte Carlo
Personal Direction: Coppicus, Schang & Brown Sergei Denham, director

Arthur Fiedler & The Boston Pops
Personal Direction: Judson, O'Neill & Judd Tour Orchestra

Robert Shaw Chorale and Orchestra
Fall-Winter 1955-1956 Robert Shaw, conductor
Personal Direction: Coppicus, Schang & Brown

AMERICAN DEBUT OF THE RECORDING PHENOMENON
Mantovani and His New Music
Orchestra of 45
Personal Direction: Coppicus, Schang & Brown London ffrr Records

RETURN OF THE UNFORGETTABLE
Obernkirchen Children's Choir
Fall of 1955 Edith Moeller, conductor
Personal Direction: Kurt Weinhold Angel Records

FIRST NATIONAL TOUR
Marie Powers in *The Medium*
by Gian-Carlo Menotti (preceded by his *The Telephone*)
complete production with orchestra, costumes and scenery
Personal Direction: Coppicus, Schang & Brown *Produced by Lawrence, Kanter & Pratt*

Return of Virtuosi di Roma WINTER OF 1956
with Renato Fasano, *Director*
Personal Direction: Coppicus, Schang & Brown by arr. with A. Morini

De Paur's Infantry Chorus
Ninth Consecutive Season
Personal Direction: Coppicus, Schang & Brown Leonard De Paur, conductor

The Angelaires
Personal Direction: Kurt Weinhold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold (9 Artists)

ties of Gieseking, or the elegant bowing and moving interpretative power of Nathan Milstein. . . . And *apropos* violinists, we were privileged to greet again the great Erica Morini, who for all too long a time had not played in Paris. Her sensational re-appearance was impressive for exceptional technique and musicianship, which she exhibited in readings of the Beethoven and Mendelssohn Concertos played at the Concerts Colonne with Sebastian conducting. . . . Finally, we made the acquaintance of Claire Coci, organist of the N. Y. Philharmonic Orchestra, who showed astonishing virtuosity in a concert at the American Church.

SUZANNE DEMARQUEZ

DONAUESCHINGEN

■ Donaueschingen this year was a rather lame affair. Even the progressivists seem to get tired of their sterile experiments, and while there was no actual opposition against such decided serial compositions as the "Livre pour Quatuor" by Pierre Boulez or the "Quintet à la memoire d'Anton Webern" by Henri Pousseur, not to mention the less important Sonata for Solo Viola by Bernd Alois Zimmermann or the Oktet by Vittorio Fellegara, the applauding people seemed not very excited either. All these works suffered from the inevitable comparison with Webern's String Quartet Bagatelles, which opened the chamber-music program. Two other less doctrinaire compositions fared better: the five Romances for Singing Voice (Lieselotte Ebnet), Percussion and Piano after Lorca by the 28-year-old Munich Orff disciple Wilhelm Killmayer, and the elegant and sustained Etudes for Female Voice and Piano by the Swiss Constantin Regamey.

Again it was a vocal work which scored the greatest success in the orchestra concert (magnificently prepared by Hans Rosbaud and the Südwestfunk Orchestra): Dallapiccola's Cantata for Female Voice (Magda Laszlo) and Chamber Orchestra "To Mathilde" (after Heinrich Heine). Bulwarks of this concert were Hindemith's Concert Music for String Orchestra and Brass, and Alban Berg's Three Pieces for Orchestra. Giselher Klebe contributed some very concentrated Moments Musicaux, and the American Mordecai Sheinkman a dry Piano Concerto—a suitable vehicle to exhibit his stupenduous interpretative gifts. The one number provoking protest was "Les Metastassis" by the young Greek Yannis Xénakis. This is an aggressive study of unusual sounds developed by a new logic called tangential glissandi.

A discussion, presided over by Dr. Heinrich Strobel, bore the challenging title "How Is This To Go On?" The "how" was not answered. Antoine Goléa from Paris and Wolfgang Fortner seemed optimistic, the London composer and conductor (and Schönberg disciple!) Walter Goehr rather troubled about the future perspectives

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
JUDSON, O'NEILL & JUDD

CLAUDIO ARRAU
Baldwin Piano

CLIFFORD CURZON
Steinway Piano Pianist

VERA FRANCESCHI
Baldwin Piano Pianist

EWAN HARBRECHT
Lyric Soprano

EUGENE LIST
Steinway Piano Pianist

ELEANOR STEBER
Leading Soprano Metropolitan Opera Assn. Soprano

RICHARD TUCKER
Leading Tenor Metropolitan Opera Assn. Tenor

WHITTEMORE & LOWE
Baldwin Piano Duo-Pianists

CAMILLA WICKS
Violinist

DOLORES WILSON
Leading Soprano Metropolitan Opera Assn. Soprano

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: KURT WEINHOLD

WALTER
Cassel
Baritone

YEHUDI
Menuhin
Violinist

MONA
Paulee
Mezzo-Soprano

RISE
Stevens
Mezzo-Soprano

DOROTHY
Warenskiold
Soprano

of musical development. The Belgian composer Pousseur read a manifesto dealing with the infallibility of his system, and Dr. Strobel, in his conclusion, saw some hope in the fact that something which is under such heavy discussion must be very much alive.

HORST KOEGLER

BERLIN

■ The East Berlin Staatsoper continued its series of inauguration premieres with a full-length production of Khatchaturian's folkloristic ballet "Gayaneh." Unaccustomed as the Central European visitor is to its plot, dealing with Armenian Kolhoz people, living happily and in peace until they are disturbed by some mysterious agents, hired to set fire to a cotton store, it comes off triumphantly, thanks to the composer's flowering melodic invention and rhythmic vitality, not to mention his skill as an orchestrator who knows his Ravel by heart. The choreography by Lilo Gruber, the Staatsoper's new ballet mistress, makes full use of the breathtakingly beautiful Armenian folklore. The three leads are danced with an astonishing sense of style by Eleonore Vesco, Erhart Stegmann, and Fred Schönfeld. Horst Stein conducts the Staatskapelle and gives the score all the panache it needs.

■ Menotti's *The Saint of Bleecker Street*, in its German premiere at the Städtische Oper, proved a complete flop with the Berlin critics (as it had been before at its La Scala premiere with the Italian critics). This jumble of sensational effects from the world's most disreputable operas is a disgrace. Such a plot requires an unmistakable standpoint on the side of the librettist and composer (as Tennessee Williams has done in his sometimes no less sensational plays). Menotti's mere exploitation of melodramatic values, his hit-him-beneath-the-belt approach is unforgivable. It is hard, however, to imagine a better production. Direction (Menotti himself) and designs (Wilhelm Reinking) would have been worthy of any Elia Kazan picture, and Thomas Schippers was a magnificent conductor (the orchestra and the chorus of the Städtische Oper were never in better form!) Why did Prof. Ebert not try to engage him as the badly missed musical director of his house? Annina was sung by Elfride Trötschel, Michele by Sandor Konya, and Don Marco by Alfons Herwig. Why doesn't the Städtische bestow as much care on a worthwhile modern opera?

■ For the first time an orchestra from behind the Iron Curtain appeared in West Berlin: the Czech Philharmonic from Prague under its chief conductor Karel Ancerl. Public and critics were in rave mood, so that the overture to *The Bartered Bride* (played at an unbelievable speed, which one had thought a privilege of American orchestras) had to be

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
COPPICUS, SCHANG & BROWN
PERSONAL DIRECTION:

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ANDRE MERTENS

BYRON JANIS PIANIST

JENNIE TOUREL

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

DILLING HARPIST

ALDO PARISOT 'CELLIST

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents
LADDA BOLGER, Soprano
Celtic Traditional Songs in Costume
Victoria Francesco
MARKOWSKI & CEDRONE
DUO-PIANISTS
MARION KEIGHLEY SNOWDEN
Lecture-Recitals on Old English Music
Illustrated on the Virginals

added to a program made up of Dvorak's "Carnival" overture and Fifth Symphony, Brahms' "St. Anthony" Variations, and Moussorgsky's "Pictures at an Exhibition." Most astonishing that an orchestra from "the other side" cultivates about the same ideals, i.e. the ensemble virtuosity, the brilliant polish of sound, the edge of attack, the split-second breaks, and the ruthless drive of the percussion section, as their much-abused colleagues from beyond the Atlantic.

■ A new series of studio concerts has been installed at the Sender Freies Berlin (the West Berlin municipal broadcasting system, the other being the American-sponsored RIAS). It is called Music of the Present. The first bill offered a String Quartet by the Munich composer Wolfgang Jacobi, Four Elegies on Biblical Texts for Baritone and Piano by Roman Vlad, Messiaen's "Cantéyodjaya pour piano" and Schönberg's "Ode to Napoleon."

HORST KOEGLER

LONDON

■ The Smetana Quartet, members of the Czech Philharmonic Orchestra, are a first-rate ensemble. At their Festival Hall Concert, in addition to Beethoven's String Quartet in F (Op. 18, No. 1), they included two works by their native composers. Janacek's Second Quartet in G bears a subtitle "Secret Letters" which suggests a love affair as their background. They reflect the Czech spirit in their intensity and eloquence and the technical difficulties of the music were surmounted with ease by these talented players. The familiar Smetana "Aus Meinem Leben" was played with sensitivity.

■ The Stuttgart Chamber Orchestra, formed in 1946, has won admiration both in the United Kingdom and in other parts of the world. At their Bach Concert, they gave authoritative performances of three Brandenburg Concertos; in addition, Irmgaard Lechner, the Orchestra's harpsichordist, played the F Minor Clavier Concerto with flexibility and fluency of style. Their conductor Karl Münchinger, a distinguished musician, has, in the course of these years, built up an ensemble whose interpretations of Bach are notable for their historical accuracy.

■ The New Era Concert Society in its published brochure for the 1955-56 season states that the "aim of the Society is to stimulate and encourage an appreciation of a wide range of music—and recognizes that it is essential to provide opportunities of hearing new as well as standard works." As regards the unfamiliar, this Society unquestionably lived up to their promises at their most recent concert, and the program which was played by the Virtuoso Chamber Ensemble was of a character that even many of the toughest of moderns might find some difficulty in assimilating at one session. Taillefere's Harp Concertino (the only music of any real beauty heard during the evening) Schönberg's "Pierrot Lunaire," Constant Lambert's jazzy Concerto for Piano and nine players, and lastly, a lighthearted concert version of Gail Kubik's music for "Gerald McBoing Boing," a children's tale, written for an animated cartoon, spoken by Alvar Liddell. The noise created by the one-man percussion band was deafening! This fantastic concert was under the direction of Rene Leibowitz.

■ The Sadler's Wells Opera Company at the theatre of that name opened their season with a new production of *Rigoletto*, regarded by many as a strange choice, and during the first few weeks the repertoire was in the main devoted to familiar operas with the exception of a revival of Tchaikovsky's *Eugene Onegin*. There is considerable talent in the company which is made up entirely of British and Commonwealth singers. The role of Tatiana was beautifully sung by the young Australian Patricia Howard, who has made great strides in her art since she first joined them. She gave a warm and expressive delineation of this complex character, the final scene being enacted with real dignity. Frederick Sharp was the Onegin, as in the previous revival, and presented a convincing study. The conductor was Alexander Gibson, who comes from Scotland and is proving a useful addition to the staff. With further experience he should go far, as there are great opportunities for young conductors of real talent.

■ Sir Eugene Goossens was in charge of the second B.B.C. Symphony concert. His program included long excerpts from Berlioz's dramatic symphony "Romeo and Juliet," a welcome revival, since with the exception of the "Fantastic" Symphony, Berlioz's larger works are not in the general concert repertoire. This was followed in the second part by Debussy's "Iberia" (Images No. 2), and at the end of the evening the first performance in this country of Rolf Liebermann's Concerto for Jazz Band and Symphony Orchestra was given. It was written for the Donaueschingen Festival and first played there last year. The movements are: Adagio for Orchestra, Jump for Band, Scherzo for Orchestra, Blues for Band, etc., concluding with a Mambo for Band, with the Orchestra joining in the finale. The Band was the B.B.C. Show Band, which clearly demonstrated that, in point of execution, it had nothing to learn from the Symphony Orchestra! All the players of both orchestras appeared to enjoy the unusual experience, as apparently the conductor also did. And the audience too was evidently vastly amused and entertained!

ARTHUR NOTCUTT

MONTREAL

■ After a rather slow start, the Montreal music season hit its stride in the first week of November. By that time, most of the local clubs, societies, and impresarios had made at least one entry, and the prospect for the months ahead became somewhat clearer. As in many of the larger centres, the closed society and the subscriber series have become stronger in recent years, while the open concert, depending on a large impulsive box-office sale, has lost ground. This year, there appear to be only two agents handling open concerts—Jean De Rigault and Canadian Concerts and Artists. While the large American agencies, handling expensive musical celebrities, regard this tendency with a jaundiced eye and complain of a deterioration of musical interest, the attendance figures seem to prove the exact opposite. Interest in music has not only increased, but the general level of taste has been raised.

This year, the Montreal Symphony placed great emphasis on new music in its plans for the season, and sold out the entire series in record time. Of course, "new music" only meant music new to Montreal and included such things as the Bartok Concerto for Orchestra or the Walton Symphony which have reached a respectable middle age in most other communities. The orchestra will again rely on guest conductors to handle the twelve pairs of concerts in the regular winter season, although the five pairs assigned to Monteux almost make him "permanent" in musical

NCAC National Concert & Artists Corporation
Luben Vichey, President
711 Fifth Avenue New York 22, N. Y.

Norman Carol
VIOLINIST
RCA Victor Records

Naomi Farr
SOPRANO

Irene Jordan
SOPRANO

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA

Julian Olevsky
VIOLINIST

Carlos Salzedo
HARPIST-COMPOSER

Joseph Schuster
'CELLIST

Luben Vichey
LEADING BASS — METROPOLITAN OPERA

parlance. Others in the series are Krips, Beecham, Van Beinem, and Thomas Schippers.

There are six organizations handling chamber music or recitals, not counting the Community Concerts Association, which nibble at the suburban fringes of the city. Of all these, three are particularly important: The Ladies' Morning Musical Club, the Pro Musica Society, and the McGill Chamber Music Society.

The Ladies' Club continues to exert its influence as the arbiter of musical taste in this city—a position it has held over 80 years. Their series of 13 concerts, sold out as usual, includes performances this year by the Saidenberg Players, the Amadeus Quartet, the Juilliard Quartet, the Mozart Festival Quartet (the Albeneri Trio with a spare), and recitalists of the calibre of Firkusny, Primrose, and Gerald Moore.

Pro Musica, open to both sexes, sold out its eight concerts last May. Subscribers will hear such things as the Virtuosi di Roma, a wind ensemble from Paris, the Pasquier trio, and the Montreal String Quartet, an accomplished group which has been attracting wide attention since its formation three years ago.

The McGill society, again making use of local material, has planned a series of programs for chamber orchestra, under Alexander Brott. Although advance sales were only fair, the opening concert attracted a record crowd with a program of Bach, Vivaldi, and Stravinsky.

Of the concerts heard so far, two have been outstanding: a piano recital by Glenn Gould, and the orchestra's reading of the Bartok Concerto for Orchestra under Monteux. Gould's program (Goldberg Variations, Beethoven Opus 111, Hindemith No. 3) attracted only a small audience—Canadians are still waiting for the U. S. stamp of approval before supporting this young genius. The lucky ones who turned up for the Gould performance heard piano playing which will not be equalled this season.

Bartok's Concerto for Orchestra caused a certain amount of fuss in the rather conservative audience of the Montreal Symphony. But the votes in favor plus the abstentions appeared to outnumber the more violent opponents of this work. Monteux did an excellent job with the score. Rehearsal time had been increased for the occasion, but there was still too little for this involved work. Emphasis was placed on the general lines of the music, and the composer's ideas emerged with commendable clarity. Some of the excitement generated among the musicians by the Bartok seemed to carry over to the reading of the Brahms Third Symphony which followed. It was one of the best we have heard from the local orchestra.

ERIC MCLEAN

TORONTO

■ Guest conductors have been infrequent with the Toronto Symphony Orchestra in recent years, until the current season, which will present four of them. Last week's pair of concerts therefore marked the first time Heinz Unger has appeared with the TSO on the Subscription Series since he took up residence in Toronto. The results were little short of spectacular for all concerned. Clarity was the outstanding characteristic, not only in the softest pianissimos of the introduction to the Berlioz "Roman Carnival" Overture, but also in the towering climaxes of Tchaikovsky's Symphony No. 5.

Dr. Unger's conducting is always detailed and nicely controlled, but it scarcely surpassed the orchestra's response. The two combined to achieve a height of excellence in the ethereal quality of the Adagietto for Harp and Strings from Mahler's Symphony No. 5. The ability to give the listener an uncluttered view of the music being performed has always been one of the merits of Dr. Unger's conducting. So there was startling thematic clarity in the opening movement of Beethoven's Symphony No. 8, and the strings rose bright and sparkling above the heavy monotony of the woodwinds in the scherzo. Strict adherence to tempo gave the third movement a rare forcefulness before the symphony gave way to the lilting contrasts of the finale.

■ Alexander Uninsky, Russian-born pianist, is well enough known here as a concert artist, but there was special interest in his Oct. 13 concert. It was his first recital since joining the Royal Conservatory of Music faculty, and hundreds had to be turned away from the Concert Hall. If Mr. Uninsky did nothing more, he proved himself a technical giant, reaching a dazzling peak in Prokofieff's Sonata No. 7 (Op. 83). The last movement held the only real excitement of the evening, but it was excitement on a purely physical level brought on by the rushing display of virtuosity.

The second half of the program was devoted entirely to the music of Chopin and there were touches of lyricism here, as in the C-sharp Minor Etude. However, the six Etudes and two Mazurkas were remarkable mostly for their absence of any hint of the emotion so closely associated with the romantic composer's music. Instead they relied upon brilliance of scales, smoothly flowing legatos and brittle dynamics.

Three Scarlatti Sonatas and Mozart's Variations (K. 460) suffered a similar fate.

■ Nathan Milstein proved himself one of those rare violinists who manage to combine intelligent interpretation with good tone and excellent technique at his recital in the Eaton Auditorium Concert Series. He was accompanied by pianist Artur Balsam. Both artists showed to best advantage in Brahms' Sonata in A Major (Op. 100). Mr. Milstein's performance rose to impassioned heights in the opening movement, then descended with equal conviction to the singing themes and sprightly good humor of the Andante Vivace, that unusual combination of a slow movement and a scherzo. Mr. Balsam's piano achieved a warmth of tone that was an admirable match for the violin in the lovely opening theme. And throughout the sonata there was a give and take which gave the whole an exceptional balance of both sound and interpretation.

The violinist's leaning towards the romantic was given full play in the Bruch G Minor Violin Concerto. A touch of sentimentality combined with a brilliant singing tone made the most of the lovely melodies in the slow movement, and the fiery finale with its edge of harshness proved the most exciting part of the evening. Mr. Milstein's brilliant technique was not sufficient to give Tartini's "Devil's Trill" Sonata the desired vitality. Nor were precision, clarity of tone, faultless double-stopping, and fluid bowing enough to convince us that the performer was entirely at home with Bach's Partita in D Minor for unaccompanied violin.

JOHN KRAGLUND

Lipkin to Conduct CBC Premiere Of *Trouble in Tahiti*

Seymour Lipkin, young American pianist and conductor, has been engaged by the Canadian Broadcasting Company to direct the nationwide Canadian television premiere of Leonard Bernstein's opera *Trouble in Tahiti* on CBC's L'heure du Concert telecast on Dec. 1 in Montreal. This will mark Mr. Lipkin's conductorial debut in Canada, where heretofore he has appeared as guest soloist with orchestra and in piano recital.

Mr. Lipkin will also be heard over CBC as soloist in Stravinsky's Concerto for Piano and Winds and the Mendelssohn Piano Concerto No. 1 in G Minor with the Vancouver Symphony Society on Mar. 4.

VIEWPOINT FOR SINGERS
by
SILVIA R. BAGLEY
"A fine treatise, well-presented . . . is both inspiring and compellingly practical."—*Henry Hobart, Prof. of Voice, Phillips Univ., Okla.*
AT ALL MUSIC STORES
WORLD PRESS, INC. DENVER, COLO.
Price: $2.00

MURLYN
PROFICIENCY RECORDS
for students, teachers and singers!
These High Fidelity recordings enable you to have the services of a first-rate accompanist at home and at any time. Write for folder or hear these recordings at your music store. Only $5.95 each.
MURLYN RECORDING CO., INC.
65 Broadway, N. Y. 6, N. Y. Tel. WH 3-1320

HERE and THERE

ELLABELLE DAVIS, *the "unique," "unforgettable" singing star now on tour in Scandinavia, shown with her accompanist* ROBERT LEVIN. *Press reviews of this radiant American soprano can be summed up in one word: rapturous.*

■ Young **Philippa Schuyler** experienced a real change—more than a "sea change"—from the pampas and soaring cities of Latin America when she was booked for recitals in Iceland. Up on the Arctic Circle, the pianist was halted when her plane was grounded by storms. She rode for 18 hours through howling winds and sleet (by motor) to play in Akureyre—you pronounce it. Under a clearer sky she woke up to rave notices after her recital in the Concertgebouw of Amsterdam, and has been heard to the accompaniment of press acclaim in radio recitals in Frankfort and Munich.

■ The **Concert Artists Guild** have put themselves on record by adopting the Erno Balogh resolution, made at a Board meeting, that in future each concert sponsored by the organization must include at least one American composition. Now this is fine and very commendable. But we trust that the selectors will be guided by the merit of the works and not by chauvinistic sentiment. Anyway, it is a definite step towards the recognition of the underprivileged American writer. One noted that on U.N. Day not one American composition was programmed; as a gesture towards the current rash of hospitality, one feels it would not have been a difficult task to make one national choice. Best wishes to the Guild for their forthright attitude. The note came to us from the ever-efficient president of the group, Mme. Simon Barere, who has always been a leader in the presentation of young artists.

■ The next big Columbia Record hit "single" will probably have been motivated by **Anahid Ajemian's** first American performance of Kurt Weill's Violin Concerto in one of her last winter recitals. (She also recorded this number for MGM.) Writes George Avakian: "Through Anahid's programming of the Weill music I got interested in these compositions and promptly fell in love with the 'Moritat' from 'The Threepenny Opera.' This piece is the opening song, 'The Ballad of Mack the Knife.' Convinced that it was a potential pop hit, I offered it to top jazz artists without results until Turk Murphy, whose band plays the finest type of traditional New Orleans jazz, agreed with me and began playing it with great success. He volunteered to popularize it more effectively by making an arrangement of the piece for Louis Armstrong, and suggested that Armstrong—not he—record it. This unheard-of-generosity reaped its due reward, however, as I recorded both with Turk and Louis. The day you get this, Turk's instrumental version appears on the market, followed tomorrow by Louis in the vocal arrangement made for him by Turk." There's more to the tale, plus a notation on German issuance. But the main point is that from a scintillating recital developed a "must" item for collectors and afficionados of the ultimate in jazz. Rise up and buy.

■ The 75th birthday of **Rudolf Friml,** one of the star-crowned kings of light opera, will be celebrated Dec. 7 in Los Angeles. To date we have not received an invitation to the party (cake and all), but we are sending our floweriest congratulations to this composer of mellifluous song.

■ The Metropolitan Opera announces the addition to the roster of two young American sopranos, **Madelaine Chambers** and **Emilia Cundari.** Miss Chambers, a native New Yorker, former student at N.Y. University, Columbia Teachers College, Juilliard, and a Fulbright Award scholar in Europe, returned to sing with the New York City Opera at Central City and in other top spots. She won first place in the International Opera Competition in Lausanne, was the 1955 winner in the Metropolitan Auditions of the Air, with previous wins of the Marian Anderson Award, the Friday Morning Music Foundation, and the Chicago Theatre of the Air. Detroit-born Emilia Cundari studied in her native city, Windsor, Ontario, and received arts and music degrees from Marygrove College, Michigan. Her local debut was as the Dew Fairy in the "Hansel and Gretel" performance at City Center; since then she has been a member of the New York City Opera. Her engagements have included guest solo appearances with the Detroit, Toronto, and Windsor Symphonies. She won the New York Singing Teachers Award, the Concert Artists Guild Award, the Detroit Grinnell Award, and the Ontario Music Festival prize.

■ The world premiere of "Antigone" by Hans Speer (Hans Spialek) was presented on Nov. 28 by Don Voorhees and the Symphony Orchestra of the Telephone Hour. Mr. Speer is well known and has been eminently successful in the related fields of music for films and Broadway, as well as symphonic composition.

■ A news headline informs us that if Papa has had enough Mambo, Bambuco is the next Gringo hop. And this serves to introduce a lovely looking young lady, **Elisabeth Waldo,** who as a brilliant concert violinist — on tour with Stokowski in Latin America—became interested in the spirited music of the southern continent. Leaving no step untaken (forgive, forgive) Miss Waldo temporarily renounced the concert stage (the usual type, we mean) and played with Xavier Cugat's concert group, later joining the unique troupe of Yma Sumac. Motion picture and radio were required stints,

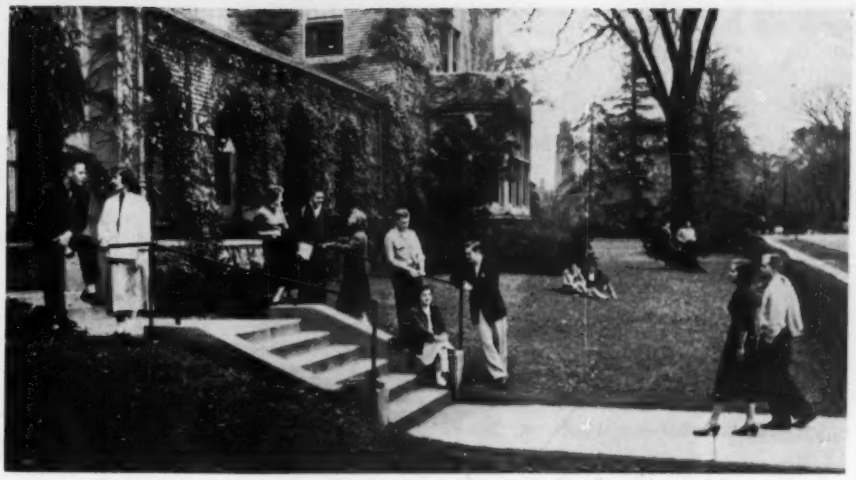
Valley Times

ELISABETH WALDO

as she is both photogenic and accomplished. Now Miss Waldo has her own Quartet on concert tour, with herself as solo violinist; she has recorded "South of the Border Music" and in the interims—one wonders when—composes the songs and dances for her specialized field. A recent work, written in collaboration with eminent William Grant Still for string orchestra or quartet, was presented by the Los Angeles Philharmonic Orchestra in one of the year's final concerts. TV and other items brighten the scene. She designs her own gowns and is a notable home decorator! Can she cook? I don't know. But she has acquired a handsome husband and two young sons. Quite a gal! Oh, yes, she also collects rare instruments.

SCHOOL NEWS

By GID W. WALDROP



Loulen Studio

Eastman School of Music campus, looking East from women's residence halls to Cutler Union.

Eastman Expands Facilities

The Eastman School of Music of the University of Rochester is undertaking a major physical expansion this fall. Although the institution reached its maximum enrollment about 10 years ago and does not intend to increase the size of its student body, the new facilities will create an ideal situation for the study of music and related liberal arts subjects. The three most important developments are the taking over of the beautiful campus adjacent to the Memorial Art Gallery, the acquisition of the spacious Cutler Union on the University Avenue campus, and the completion of a new residence hall for men. These, in the opinion of Dr. Howard Hanson, Director of the School, are some of the most important advancements of the School since its establishment 34 years ago.

Importance of the Cutler Union acquisition lies in the fact that Eastman School of Music students will have, in addition to the present excellent facilities made available by the original grant of George Eastman, equally beautiful quarters for social activities. Cutler Union, which was given to the University by the late James G. Cutler, one-time Mayor of Rochester, is a luxurious building with lounges, seminars, dining facilities, and a Gothic auditorium which will house the School's newly organized graduate Collegium Musicum.

The completion of the men's residence hall on the new Eastman Campus adjacent to the women's dormitory, the Memorial Art Gallery and Cutler Union will give the men of the Eastman School beautiful and spacious living quarters comparable to those which have been available to the women students. The expanded facilities of the Eastman School are linked with a general expansion of the University of Rochester which, under the direction of Cornelius W. de Kiewiet, President of the University of Rochester, seems destined to become preeminent among American universities in the fields of music, liberal arts, science, and medicine.

John Powell Excels in Douglass College Recital

On Nov. 13, the Department of Music of Douglass College (Rutgers University) presented a distinguished faculty recital by baritone John Powell, Assistant Professor at Douglass. In a versatile and demanding program of songs by Handel, Martini, Schubert, Brahms, a French group by Hahn, Fauré, and Poulenc, operatic arias by Leoncavallo and Gounod, and a final American group by Duke, Naginski, Dunhill, and Dougherty, the versatile artist displayed superb technical and artistic resources. Immaculate breath control, exquisite phrasing, clean enunciation in all languages, and a naturally warm and appealing vocal timbre enabled the artist to project every mood with extraordinary finesse. Mr. Powell's interpretations of Brahms' "Die Mainacht," Schubert's "Nacht und Traeume," and Hahn's "l'Heure Exquise" were particularly memorable. Daphne Powell assisted capably at the Steinway. H. W. L.

Juilliard Orchestra Opens Series

In the first of their series of concerts this season, Nov. 4, the Juilliard Orchestra under the direction of Frederick Prausnitz presented an interesting and exciting program. It opened with the Mozart Symphony No. 35 in D Major ("Haffner"), followed by the Chausson "Poème" for Violin and Orchestra, with Yolande Wynn as soloist. After the intermission a suite of excerpts from Alban Berg's opera *Lulu* was performed, and the concert closed with the great Symphony No. 9 in C Major by Schubert.

The opening Mozart was played cleanly but without much spirit. It was only in the Chausson that the orchestra came to life, providing an excellent accompaniment to the first-rate violin playing of Miss Wynn. Probably the biggest event of the evening was the suite from *Lulu*, music which is truly dramatic. It was given a fine performance by these Juilliard students, and one was amazed to think that this extremely difficult music came off, in relatively inexperienced hands, much better than it often has when tackled by larger and more famous groups of musicians. The closing symphony too was a success. W. C. H.

8th Institute of Contemporary American Music

The eighth annual Institute of Contemporary American Music was presented by the Julius Hartt Musical Foundation in Hartford, Conn., on Nov. 20 and 21. This season's programs honored 14 composers from Yaddo, a working community for artists, writers and composers, at Saratoga Springs, New York.

The Nov. 20th event featured compositions by Bernard Rogers, Normand Lockwood, Ross Lee Finney, Herbert Elwell, and Wallingford Riegger. Dr. Richard Donovan, a member of the music faculty at Yale University, spoke on "The Yaddo Idea." The second program, held on the afternoon of Nov. 21, presented the music of Ulysses Kay, Gail Kubik, Alexei, and Jacob Avshalomov. Following the concert a symposium was held in which composers, students, and members of the audience were invited to discuss: "What Could Be

Chicago Musical College
OF ROOSEVELT UNIVERSITY
430 South Michigan Avenue • Chicago 5, Illinois

'55 FALL TERM
Begins Sept. 19
Courses in Music History and Literature, Music Education, and Theory. Also individual instruction in piano, organ, voice, orchestral instruments.
Bulletin on Request

the Future of the American Composer, Socially, Economically, and Culturally?". The Institute concluded with a program on the evening of the 21st, featuring works by Ben Weber, John Duke, Quincy Porter, Richard Donovan, and Robert McBride.

Yaddo Applications Due

From Jan. 2 to Feb. 15, 1956, The Corporation of Yaddo will consider applications from those interested in spring, summer, or fall residence. Inquiries from serious and responsible workers in the fields of writing, musical composition, painting, and the other arts should be addressed to Mrs. Elizabeth Ames, Executive Director of Yaddo, Saratoga Springs, New York.

After studying the work of those who wish residence, those who are chosen by the committees on admission are invited for a period of two months. While in residence, guests have no living expenses. Yaddo receives guests throughout the year, though from Oct. 1 to June 1 on a more restricted schedule than during the four summer months.

STUDIO NOTES

■ A panel discussion sponsored by the New Jersey Music Educators Association, Jan. 12, at the Griffith Auditorium, Newark, N. J., will consider the topic "The Important Qualifications of a Fine Music Teacher." Moderator will be Eric Steiner, with Henry Levine, Sidney Morrow, Rose Raymond, and Grace White as panel members.

■ Attractive Teresa Richards, artist-pupil of Burton Cornwall, was heard in an invitation recital at the Cornwall Studios on Nov. 13. On the soprano's program were listed the famous "Je suis Titania" from *Mignon;* Poulenc's "Air Champêtre," John Duke's lovely setting of "A Piper," "A Message" by Dr. Brodnitz, who also accompanied the singer, and two Lawrence versions of Spirituals, "Let us break bread together" and "His Name so sweet."

■ Raymond McFeeters was featured in a program of his own compositions at the November meeting of the Mary Carr Moore Manuscript Club. He was assisted by June Howard, violinist, and George-Ellen Ferguson, soprano. He has commenced his sixth season as accompanist and pianist with the Festival Singers, a mixed quartet heard recently in Santa Monica, Ventura, and Los Angeles. Numerous appearances as co-artist with name soloists for concert and orchestral engagements are adding up to a busy season for the pianist.

■ Carmine John Fiorito, winner of the Westchester County Young Artists Award, was soloist for the Real Estate Convention's meeting at the Metropolitan Opera Club on Nov. 7. Accompanied by Leo Taubman, the 19-year-old bass-baritone sang the "Non piu andrai" aria from *The Marriage of Figaro,* receiving for this and a group of songs a standing ovation from the realtors and assembled guests. Winning is becoming a habit with Carmine John, who is under the tutelage of the Kittain-Chaliapin studios; recently he walked away with his second WHOM top prize, a cash award and engagements.

■ Oratorio engagements and permanent church and temple positions keep the young singers from the studio of Sonia Sharnova busy. Among them are Ruth Shallett, soprano; Cantor Jordan Cohen; Seymore Levin; Cantor Robert Cooper; Harvey Adolph; Jerry Fraser; Robert Berthold. Soprano Olga Kozumplik will sing for the Austin McDowell Club; Philomena Santoni, 1955 winner of the Chicagoland Music Festival award (the Lyric section), was heard in New York City recently in an operatic program over WHOM.

■ Cara Verson recently returned from an extended European vacation during which she visited friends in London, including Dame Myra Hess. She then traveled through Belgium, Germany, Italy, and Switzerland. Mme. Verson is on the piano faculty of the Chicago Conservatory, besides having her private studio in the Fine Arts Building. Her concert engagements will take her through several states before the new year.

REGINALD STEWART *plays the Siena pianoforte for the first time in public concert in the United States. The unique instrument was heard as a feature of Peabody Conservatory's second Candlelight Concert (Nov. 1). Stewart conducted the Little Orchestra, and Roman Totenberg was violin soloist.*

Oberlin Community String Festival

String players in the Oberlin area will have the opportunity this fall to take part in a Community String Festival, scheduled for Dec. 10 in FinneyChapel. Clifford Cook of the Oberlin College Conservatory faculty is chairman of the Festival and asks all persons interested in participating to contact him.

Illinois U. Features American Composers

Opening concert of the year by the University of Illinois student symphony orchestra on Nov. 15 featured two major works by American composers. Under Prof. Bernard Goodman, the full orchestra of 90 members played "Horizons" by Arthur Shepherd, Cleveland composer and head of music at Western Reserve University. Also on the program was "Variations, Chorale and Fugue" by Prof. Robert Palmer of Cornell University, who is teaching at the University of Illinois this year under a George A. Miller professorship.

Gift of Costumes to Northwestern

The School of Music at Northwestern University has recently been the recipient of a gift of operatic costumes from the wardrobe of Edith Mason (Mrs. William Ragland), well-known operatic and concert soprano, and leading singer with the Chicago Civic Opera.

Lopatnikoff Composition At Carnegie Tech Recital

A faculty recital for cello and piano was this year's first offering of the College of Fine Arts Department of Music at Carnegie Tech, Sunday, Oct. 23. The recital featured instructor Eugene Eicher at the 'cello and assistant professor Nelson Whitaker at the piano. This faculty duo presented an original composition, "Variations and Epilogue," written by Carnegie professor Nikolai Lopatnikoff. They also played Beethoven's Sonata No. 1 in C Major (Op. 102) and Franck's Sonata in A Major.

Northwestern University School of Music

Founded 1895 — George Howerton, Dean

CONCERT HIGHLIGHTS

Woodwind Ensemble of Paris will perform at 8:15 p.m. on Jan. 24 in Lutkin Hall. The group won first prize in chamber music at the 1954 Geneva Festival.

Budapest String Quartet will give a concert at 8:15 p.m. on Feb. 28 in Lutkin Hall. The musicians have performed in Japan, Australia, and throughout the United States and Europe.

Tickets available from Concert Manager, Music School.

Northwestern University — Evanston, Illinois

MANHATTAN SCHOOL OF MUSIC

Janet D. Schenck, *Director*

BACHELOR and MASTER OF MUSIC DEGREES

COURSES LEADING TO THE

DIPLOMA — POST-GRADUATE DIPLOMA

Catalog Sent on Request

238 East 105th Street, New York 29, N. Y.

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 505 Kimball Building, Chicago

AMERICAN THEATRE WING

COURSES in Opera, Concert, Musical Comedy, TV and Radio
Specialized practical instruction in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.
Also Courses in Composition and Conducting
WRITE: MUSIC DIVISION, AMERICAN THEATRE WING, 351 W. 48 ST., NEW YORK 36, N. Y.

BOSTON CONSERVATORY OF MUSIC

Albert Alphin, Dir. —:— 26 Fenway, Boston, Mass.
Courses in Applied Music, Composition, and Music Education leading to Mus.B. Degree. Dance and Drama courses leading to B.F.A. Degree. Faculty of 50, including members of Boston Symphony Orchestra.
Dormitories for Women—Catalog on request
Member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

COLLEGE-CONSERVATORY OF MUSIC OF CINCINNATI

A distinguished professional school of music and the allied arts.
DEGREE COURSES WITH MAJORS IN PIANO, VOICE, ORCHESTRAL INSTRUMENTS, ORGAN, COMPOSITION, MUSIC EDUCATION
Affiliated with the University of Cincinnati. Member of the National Association of Schools of Music
Catalog will be sent on request
Write Dept. MC Highland Ave. and Oak St. Cincinnati 19, Ohio

The Cleveland Institute of Music

Bachelor of Music, Master of Music, Bachelor of Science in Education
(B.S. in Ed. by transfer to Kent State University or Western Reserve University)
Ward Davenny, Director 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

HARTT COLLEGE OF MUSIC

Bachelor and Master Degrees, and special courses in all fields of music study
Moshe Paranov, Director • 187 Broad St., Hartford 5, Conn. • Member NASM

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS

Est. 1883 — Member NASM — Non-Profit
FACULTY OF INTERNATIONALLY RENOWNED ARTISTS
Certificates, Diplomas, Degrees (B.M., M.M., & B.M. Ed.)
845 South Figueroa Street, Los Angeles 17, California MU. 8141

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director Chartered 1878
COLLEGE AND PROFESSIONAL COURSES . . . Full or Part Time . . . Day or Evening
Supplemented by an Academic Department and special classes to train singers and instrumentalists in all phases of professional careers.
114 EAST 85th STREET Catalog on request NEW YORK 28, N. Y.

PEABODY CONSERVATORY
COLLEGE OF MUSIC

REGINALD STEWART, Director
Complete musical training in all branches. Diploma, M. Mus., B. Mus., Teacher's Certificate. Affiliation with Johns Hopkins University, Goucher and Loyola Colleges. Member of the National Association of Schools of Mus. Dormitories.
REGISTRAR — 19 E. MT. VERNON PLACE, BALTIMORE 2, MD.

STOTT'S VOCAL ART STUDIO

Director: VICTOR STOTT
Eminent European-American Singer
VOICE CULTURE — MUSICAL EDUCATION — REPERTORY
MAGDA STOTT
Voice Expert — develops and corrects any voice in singing and speech.
490 West End Ave. (cor. 83rd St.), N. Y. C. — TR 3-4230

BALDWIN-WALLACE COLLEGE

Conservatory of Music
Cecil W. Munk, Director—Degrees: Bachelor of Music, Bachelor of Music Education
South Campus, Berea, Ohio (Suburb of Cleveland)

BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy, North Bridgton, Maine
6 Week Session: July 9-Aug. 18, 1956, for String Players & Pianists. Individual Lessons. Chamber Music Featured.
For booklet write: 315 W. 98 St., New York 25, N. Y.

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga
Founded 1904 Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

CARNEGIE

College of Fine Arts
MUSIC • Singing • Composition
Instrumental • Music Education
Carnegie Institute of Technology
Schenley Park • Pittsburgh 13, Pa.

CORNELL COLLEGE

Founded 1853 Mt. Vernon, Iowa
Conservatory of Music Paul Boepsum, Ph.D., Director
Home of the oldest May Music Festival
West of the Mississippi River

NORTH PARK College — SCHOOL OF MUSIC

DONALD F. OHLSEN, Dean
A music school on a college campus
Foster at Kedzie, Chicago 25 Member NASM

PHILADELPHIA CONSERVATORY

Of Music 79th Year
Maria Ezerman Drake, Director
Piano, Orchestra, Opera, Chorus, Strings, Composition, Voice, Winds
Degree Courses
216 S. 20th St. LOcust 7-1877

Progressive School of Music

HARRIET KAY, Director
932 N. Mozart 512 Fine Arts Bldg.
Chicago 22, Ill. BR. 8-2411

ROSSINI OPERA SCHOOL

THE OPERA WORKSHOP
LUIGI ROSSINI — Director
50 Central Park W., New York 23 — TR. 7-9386

! ! WHILE THEY LAST ! !
MUSICAL COURIER
Diamond Jubilee Issue
(Feb. 1, 1955)
106 pages • Special Articles
Send 50c to *Musical Courier*
119 W. 57 St., N.Y.C.
Or phone: CIrcle 7-4500
! ! WHILE THEY LAST ! !

RADIO & TV

By HENRY W. LEVINGER

Lukas Foss Opera Premiered on NBC-TV

Griffelkin, an opera by Lukas Foss and libretto by Alastair Reid, was commissioned by the National Broadcasting Company and presented by the NBC Opera Theatre on Nov. 6. The enterprising leadership of Samuel Chotzinoff, producer, and Peter Adler, music and artistic director, have again contributed to the growth of the contemporary musico-dramatic theatre.

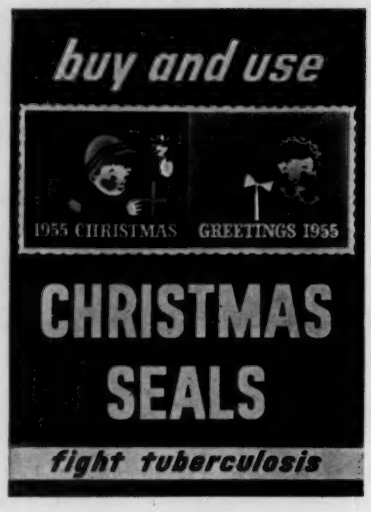
Unfortunately, there was a fly in the ointment from the very beginning: at a time when color has been introduced in television, the fairy tale of *Griffelkin* had to be content with a black-and-white telecast, which put the effectiveness of the performance at a disadvantage. Otherwise, the performance had the usual virtues of NBC Opera Theatre productions. It was done with taste, imagination, and sensitiveness The director, Kirk Browning, deserves kudos for his handling of the stage business, Peter Adler held a fine balance between soloists and orchestra, and sets and costumes by Rouben Ter-Arutunian were excellent.

The action of the play is simple and a real fairy tale: A little devil, Griffelkin, on the day of his coming of age (with devils, this happens on their 10th birthday, we are told) is given, as a birthday present, a day in the world and a bottle of magic liquid which puts life into dead objects and people. Armed with this useful elixir, Griffelkin appears on earth to perform his deviltries. But, being a nice devil, he is impressed by human emotions, like gaiety, love, and grief, and finds his own nature touched by them. For this he is banished from hell and compelled to live the rest of his days on earth like all the other little boys, sharing their happiness and pains. And if he didn't die, he is still among us —so the fairy tale says.

The action has charm, warmth, and even a message—that bad deeds are without real menace if they are done to people who counter their evil effect with genuine goodness. The only drawback of this libretto is that it is too long. It doesn't hold the audience's attention for an hour and a half, though it starts with a bang—Griffelkin's birthday celebration given by the devil's grandmother and his fellow devils. Here the music is inventive, has flair and temperament. There is a festival concert, with one of the devils playing a piano concerto—in Bach and Clementi style; this scene is hilarious and witty. On earth, things are more earthbound. The music, though written with great dexterity, lacks melodic episodes. The musical ideas are rather short phrased and don't breathe. The comic situations are cleverly illustrated musically, but they don't always project across the screen. It may be that too many intellectual considerations have figured in the score, and that the simple heart has not spoken often enough.

The cast was excellent. Adelaide Bishop, a most lovable Griffelkin, had charm and vocal finesse. Mary Kreste as the devil's grandmother gave a fine characterization; so did Lee Cass as a most sympathetic policeman. The other characters were acted and mimed by dancers, and sung by singers. There were too many of them to mention each one separately, but all were devoted helpers in this most successful and laudable enterprise. All of them seemed to have drunk the magic liquid, for the show was very much alive. H. W. L.

MARY KRESTE *as the Grandmother Devil and* ADELAIDE BISHOP *in the title role of Lukas Foss' opera* Griffelkin. *"...charm, warmth, and even a message."*



Coming Events

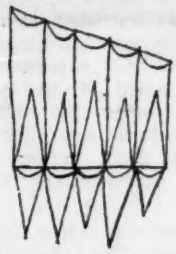
■ The American premiere performance of Serge Prokofiev's opera *War and Peace* will be given by the NBC Opera Theatre on Sunday, April 8.

The NBC production will be based on the revised score by Prokofiev and will run for two or two-and-a-half hours. Prokofiev's opera is based on the celebrated novel by Tolstoi.

■ The world-famous Sadler's Wells Ballet will present *The Sleeping Beauty* on NBC-TV's "Producers' Showcase" in a 90-minute spectacular production in compatible color, Monday, Dec. 12, 8-9:30 p.m., EST.

Margot Fonteyn will star in the title role as Princess Aurora, while premier danseur Michael Somes will dance the role of Prince Florimund.

Co-starring with Miss Fonteyn and Mr. Somes will be Frederick Ashton, Beryl Grey, Rowena Jackson, Brian Shaw, and the entire Corps de Ballet, the latter for the first time on American TV. The occasion also marks the first time this outstanding dance organization has done a full-length ballet on TV and the first time that *The Sleeping Beauty* has been presented in its entirety in this medium.



SACRED MUSIC

By LEON CARSON

■ The history of famous organs in this country reaches from pre-Colonial days to the present. The very simple and often crudely made organs in the old Missions of California are relics of pre-securalization days, their age and service giving many of them an early claim to historical fame. Some of these instruments, it is said, were built by the Indians under white man supervision. The organ records go back to the California Missions during the early and late 18th century, in wilderness spots such as San Juan Bautista, Carmel, the Mission Dolores founded at San Francisco in 1776, San Fernando Mission with its little 200-year old organ imported from Mexico, and the famous Old Mission (1786) at Santa Barbara. Unfortunately, some of the oldest Mission organs have been destroyed by earthquake and fire. At a later period there were the historic organs in Old St. Anne's Church at Columbia and in the ancient churches of Sonora ar ' Grass Valley. The 100-year old church at Copperopolis, California, with its graceful Gothic windows, the first of their kind in the West, boasts an organ that was transported there via the rough route of Cape Horn.

The modern history of the organ in this country, especially in the East, commenced with the importation of the now famous Brattle organ, named after Thomas Brattle, treasurer of Harvard College, who in his will left this little instrument to the old Brattle Square Church, Boston, in 1713. Rejected by the good people of the church because it was considered improper to worship God in public with the aid of an instrument, the organ was then accepted, with considerable hesitation, by King's Chapel, Boston. Mr. Enstone of London was appointed organist at a salary of 30 pounds yearly, thus becoming the first professional church organist in America. In 1756 the organ was sold to St. Paul's Church, Newburyport, Mass., where it was in use for over 80 years. It was then purchased by St. John's Church, Portsmouth, N. H., in recent years occupying a position near the chancel in the church chapel. Replacing the Brattle organ in King's Chapel was a London-built instrument. Upon its completion approved by the great Handel, it became almost as famous as the original Brattle organ.

The first American-built organ is said to have been erected by John Clemm in Trinity Church, New York, in 1737, and became famous for that fact. It was considered a wonder, and contained three manuals and 26 stops. Eight years later Edward Bromfield built an organ in Boston which had two manuals and several hundred pipes. This organ became famous as the first pipe organ to be built in New England. Placed in the historic Old South Church, Boston, it was burned during the siege of that city by the British. According to the records this instrument was of superior design and workmanship and excited much admiration from musicians from the surrounding area.

The progress of organ building and organists' standards in the United States during the 19th and 20th centuries has been remarkable, greater perhaps than the same period in any other nation. This is remarkable when you consider that during the latter part of the 18th century much of this continent was still undeveloped. In 1853 Hook & Hastings erected an organ for the nationally known Tremont Temple in Boston, which is considered to be the first concert organ built in America. It had four manuals, 70 stops, and 3096 pipes. Other famous concert organs followed, among them the big organ installed in the Cincinnati Music Hall. Also at St. Paul's Cathedral in Pittsburgh, a Mecca for music lovers at the time, the old church organ was noted for its carrillons. In its day the organ, since replaced, was considered the finest and greatest instrument of its type west of the Alleghenies.

Probably the most important organ event during the Civil War period was the installation of the huge Walcker organ in the Boston Music Hall. It created tremendous national interest. Under construction for five years in the Walcker factory in Ludwigsburg, Germany, it survived a stormy three-month sea voyage before arriving safely in America. It took seven months to assemble and was finally inaugurated on Oct. 31, 1863. Famous organists such as John Knowles Paine, B. J. Lang, and Eugene Thayer played recitals on it during its early years. With the formation of the Boston Symphony Orchestra (1881), interest in the big organ diminished, and in 1884 it was sold for the small sum of $5,000. In 1897 it was re-sold for only $1,500. At a later date the organ became the property of the Aeolian-Skinner Organ Company, and organ recitals are still being played on it in its new home in Methuen, Mass. After the Boston Symphony had moved to its new home in 1900, an old organ then in use was superseded in 1950 by a splendid instrument (Aeolian-Skinner), of the type known as "American Classic."

(Continued on page 42)

Kurt Baer

200-year-old organ, San Fernando Mission, California.

The famous Brattle organ, now in St. John's Church, Portsmouth, N. H.

Console of a modern organ, Riverside Church, New York City.

THE DANCE

By ROSALYN KROKOVER

■ The New York City Ballet got off to a start that was somewhat less than distinguished on Nov. 8, its opening night. By the second evening, however, everything was in fine order and the company was once again in its usual stride. One trouble with the first night was the program itself. There were two pretentious works of unconscionable length, with neither enough choreographic nor musical substance to sustain interest—*Age of Anxiety* and *Western Symphony*. Then Maria Tallchief, who could always be depended upon for a brilliant and stylish performance in the *Sylvia* pas de deux with André Eglevsky, was neither brilliant nor stylish. Rather she appeared sullen, sometimes dancing off the beat and with about as much interest in her work as a tired Ballet Russe dancer might show during a one-night stand in a small town in Idaho. *Serenade* was by far the best ballet and the best performance of the evening. The soloists were especially good. Patricia Wilde, Diana Adams, Melissa Hayden, Yvonne Mounsey, Herbert Bliss, and Nicholas Magallanes all danced with conviction and, in some moments, brilliance.

■ First of the novelties, given on Nov. 9, was *Pas de Dix*, choreographed by Balanchine. The music is from Alexander Glazounov's ballet, *Raymonda*. In its original form, *Raymonda* was a full-length ballet first given at the Maryinsky Theatre in 1898 with choreography by Marius Petipa. A shorter version was presented in this country by the Ballet Russe de Monte Carlo in 1946. Balanchine also had a hand in that revival; he had collaborated with Alexandra Danilova.

Pas de Dix has nothing to do with *Raymonda* except for the fact that some of the music has been used, and Balanchine has again worked in his conception of the Imperial ballet. As the title suggests, it is a dance for ten people—two major soloists and four couples. It opens with a grand march, or parade, suggestive of the Imperial days, and then becomes a series of duets, solos, pas de quatres, and dances for the ensemble. It is in this period of music and dance that Balanchine seems at his freest and most inventive. There isn't that pinched, tight and forced quality of movement that is so frequently apparent when he works with music more closely associated with the classic period. *Pas de Dix* has the relaxed feeling of *Theme and Variations*, though the work is on a much smaller scale.

At the premiere only Tallchief (again her admirable self) and Eglevsky seemed reasonably sure of what they were doing, and what they did was indeed considerable. There was some stunning work for each, singly and together; and in Tallchief's final solo there was a variation of steps, which took her across the stage diagonally, that was a real flight of the imagination. It was a rare example of beauty of movement, not a series of technical steps calculated for applause. These moments are all too rare in choreography today.

The other dancers were Barbara Fallis, Constance Garfield, Jane Mason, Barbara Walczak, Shaun O'Brien, Roy Tobias, Roland Vazquez, and Jonathan Watts. On the whole, the girls fared better than the boys in the lesser parts. In the male pas de quatre it was difficult to determine, from the first performance, if Balanchine's choreography was too much for them or if it was merely first night jitters. But, whatever, there was a struggle from beginning to end. Esteban Frances designed charming costumes, all in an elegant shade of blue, and Jean Rosenthal, as usual, handled the lighting with skill and taste.

There also were first rate performaces of *Four Temperaments* and *La Valse*, two of Balanchine's outstanding ballets. The final ballet, *The Pied Piper*, was a poor choice to follow on the heels of the sensuous and beautiful *La Valse*. It provided a genuine example of going from the sublime to the ridiculous; it is much better showmanship to send an audience home floating on the sublime.

■ Todd Bolender's new ballet made its initial appearance on Nov. 15. Bolender is one of the more gifted of the younger choreographers. In his *Mother Goose Suite* he showed an inherent sensitivity for quality of movement in relation to the music. In *Souvenirs*, his new ballet, there is again a fine blend of all the necessary ingredients for a satisfying work, plus a flair for handling comedy.

First of all, the music was right. And let's not kid ourselves, a ballet can stand or fall on just the choice of its musical score. Samuel Barber composed some nostalgic pieces for piano duet a couple of years ago, and recently orchestrated them for the ballet. These are full-blooded orchestrations, not just superficially clever, always mindful of the period they represent. Neither the music nor the ballet tries to be anything more than it is—just good, rather clean, fun with the jazz-vampire era around 1914.

There are six scenes in the Royal Palms Hotel—The Lobby, Third Floor Hallway, A Corner of the Ballroom, Tea in the Palm Court, A Bedroom Affair, and The Next Afternoon. These titles just about take care of all the situations. Some, like the bedroom scene with Jillana and Jonathan Watts, are light on choreographic invention and heavy on pantomime, while others, like the Corner of the Ballroom, with the three wallflowers, are set forth in recognizable choreographic terms. Naturally, any ballet depicting this period inevitably would have to be reminiscent of some others that have preceded it, but Bolender has added something of his own. The sets and costumes by Rouben Ter-Arutunian are sheer inspiration, and very much a part of the choreography. In short, while this is not a great or significant ballet, it contains an intelligent, imaginative blend of all the elements that go into a work—music, costumes, decor, and choreography—that is all too rare in new ballets today.

The personnel of the New York City Ballet is substantially the same as last year. Tallchief is officially back, but after her first few appearances during the opening week she and Eglevsky took off for South America and were missing for about two and a half weeks. Jacques D'Amboise has been on leave while working in Hollywood. Some of his parts have been taken by Arthur Mitchel, a gifted dancer new to the company. Yvonne Mounsey has returned and is dancing better than ever.

Conducting has been divided between Leon Barzin, the musical director for the company, and Hugo Fiorato. The orchestra, while still the best of ballet orchestras, has not been as consistently good as we have known it to be.

While the ballet season has rather dwarfed the other events of the last month, there have been some significant performances — Vincente Escudero's farewell at Carnegie Hall, Sybil Shearer and Talley Beatty and Company at the Brooklyn Academy, and Carmen Amaya's Broadway season, which opened on Nov. 20. All were important happenings in the dance world.

ACADEMY OF VOCAL ARTS

. . . . . the only non-profit organization devoting its resources exclusively to the complete training of the talented American singer. Students accepted on Scholarship Basis only.

Admission by Competitive Audition Only

•

Apply 1920 Spruce Street
Philadelphia 3, Pa.

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

HERMANN *and* BLANCHE GRUSS *(standing in rear) of Youngstown, Ohio, and their six gold-medal pupils. At the piano: Kenneth Burky, winner of $50 cash prize. Girls standing (left to right): Patricia Craig, Lynn Brady, Anne Phillips, Patricia Simpson, Bonnie Craig.*

IN THE WEST

Stefan Bardas of North Texas State Teachers College Faculty will play the 32 Beethoven Sonatas this winter, sponsored in Dallas by the Dallas MTA, and in Ft. Worth by the Piano Teachers Forum.

Earle Stone of Phoenix College (Arizona) faculty has accepted the chairmanship for the Guild chapter in Phoenix.

Leo Podolsky is appearing in Detroit, Grand Rapids, Midland, South Bend, Windsor, and Chicago in December.

Corinne Sansone and Patricia Hardiman, pupils of Hazel M. Kennedy of San Jose, California, won scholarships at the Sherwood School of Music in Chicago and attended summer classes. Mary Jane Sunseri, who has studied nine years with Benjamin Kennedy, gave a recital for the Santa Clara group of the Federation of Women's Clubs.

Irl Allison spoke at Lewis and Clark College in Portland, Oregon, late in October. In Seattle Grace Jobson Smith gave a reception for Dr. and Mrs. Allison in her home. Bruce Duncanson, pupil of Paul Pierre McNeeley, played. Frances Duffy, Seattle Guild chairman, attended in both cities.

IN THE EAST

Helena Zurstadt of Baltimore gave an illustrated lecture for the New England Pianoforte Teachers in Boston, Nov. 17.

Rosemary Clarke, of the Edwin Hughes studio, will make her Chicago debut in Fullerton Hall Dec. 7, and her New York debut at Town Hall Dec. 29. Her home is in Deland, Florida, and she is a graduate of Stetson University and Eastman School of Music.

Guild member Merle Sargent, just retired as State President of Florida MTA, is chairman of a committee to compose a Code of Ethics for the MTNA. The President of the Southern Division of MTNA is Mr. Michael McDowell of Agnes Scott College, and the vice-president is Merle Sargent. The Southern Division will hold its first convention in Atlanta, January 26-28. Hans Barth spoke for the Florida State convention on the "History and Aims of the National Guild."

Clarence Adler is North Carolina State Festival judge this year. He flew to Greensboro the day after he returned from Europe and presented the 60 required pieces, and will return in the spring to give ratings to students on these numbers.

Maurine Stuart gave a recital for Young People at the Peabody Hall under the auspices of the Baltimore Music Teachers Association Nov. 20.

Elizabeth Gest of Philadelphia rounded out her 20th year as adjudicator for the Guild. She gave a lecture for the Johnstown Music League titled "What Music Does to Us and for Us."

May L. Etts spoke for the Music Teachers Council of Central Westchester Oct. 10. Her pupil, Thomas Nichols, a Collegiate Diploma and prize-winner, now has the Paderewski Medal.

Merle Holloway presented Athena Peters in a recital at the Federated Clubs Building, Tampa, Florida. Miss Peters is herself a Guild teacher and served as a chairman in Florida MTA.

Robert V. Fulk, Jr., entered numerous times in Guild auditions by Mary Eunice Troy of Wilmington, N. C., was auditioned by Benjamin Swallin, conductor, and a committee at Duke University, and won an appearance with the North Carolina Symphony. He was the only "junior" (under 17) to reach the finals.

Rose Raymond is holding a ten-week class in Piano Pedagogy and Repertoire at her 86th St. Studio in New York.

On Nov. 12 the Brooklyn Philharmonia gave the first of three Youth Concerts, with Dorothy White as MC. For five seasons Dorothy White has presented "Fun with Music" at the Brooklyn Academy and now she is carrying this over with the orchestra. Miss White is a Paderewski Medal winner of the Guild. The next orchestra date is Jan. 28. Meanwhile, Miss White will appear in Denver, San Francisco, and Los Angeles.

MME. SIMON BARERE
PIANIST - TEACHER
200 W. 57 St., N. Y. 19 N. Y. CO. 5-1880

ELLIOT GRIFFIS
COMPOSER — TEACHER
B. Mus. • GMTA • ASCAP • NGPT
141 W. Swall Dr., Los Angeles 48, Calif.

PUBLISHERS' MART

By J. KENNETH WILSON

INSTRUMENTAL WORKS

■ WILLIAM SCHUMAN — String Quartet No. IV. The first performance of this work, commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress to honor the 150th Anniversary of the founding of the Library, was performed at the Library on Oct. 28, 1950, by the Hungarian String Quartet. It is now published by *G. Schirmer, Inc.*, New York, as No. 62 in their Edition of Study Scores of Orchestral Works and Chamber Music. Price: $2.50. The repertoire of this particular edition now has an impressive representation of contemporary, and 19th-century American works.

The work itself is in four movements, beginning with a "calm and relaxed" *adagio*. The energetic second movement, *allegro con fuoco*, is highly chromatic both melodically and harmonically. Movement three is another slower, lyrical movement of greater length and intensity than the first, and is followed by the *presto* of the finale, which is characterized by driving rhythmic force, skillfully interpolated from time to time with sustained chords and rests.

■ ROGER SESSIONS—Second String Quartet. Conceived for the most part in a complex contrapuntal style, the technical difficulties of this work are considerable. The *Edward B. Marks Music Corporation*, New York, offers this publication at the price of $3.00. The formal conception is grandiose. It begins with a slow fugal theme which immediately builds in intensity and complexity; this process is repeated with another theme plus added familiar devices of counterpoint. This first section is followed without a break by an *allegro appassionato* second movement, with further exploitation of driving rhythms. The third movement, *andante tranquillo*, is expressive yet full. This is followed by a *presto* in three sections, as fourth movement, and *adagio* finale on a sustained melodic basis, which gradually diminishes into a *pianissimo* ending.

■ LOUIS MENNINI—Sonatina for Violoncello and Piano. Sincerity and directness plus solidity of construction characterize the impression created by this music. Strict adherence to tonality enables the composer to employ true modulation as his most expressive device. It also places the aspect of melody in bold relief, since there can be no attempt to disguise melody in a mass of chromaticism. This work, appropriately entitled "sonatina" because of its innate simplicity, is in three movements, fast-slow-fast. It was commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress, dedicated to the memory of Natalie Koussevitzky, and is now published by *Boosey and Hawkes, Inc.* for $2.00.

SONGS

■ The *Galaxy Music Corporation*, New York, has released several noteworthy publications for voice and piano. "I'll Be No Submissive Wife!", for coloratura soprano, is by GEORGE ALEXANDER LEE, arranged by ESTELLE LIEBLING. Charming in the old style, it includes a cadenza and quite a bit of vocalise, which adds to its humorous vein. "A Kentucky Riddle" ("I Gave My Love a Cherry") is an old American folk song freely arranged by RICHARD MANNING for low, or medium voice. The simplicity of the tune is well preserved and given an interesting variation. RICHARD HAGEMAN has set the poem of Edward Lear in "The Owl and the Pussy-Cat" for high voice. This appears a delightfully successful treatment of this love-song ballad, as it combines new musical elements with a respectful retention of the metric quality of the poetry. "The Lamb," a setting of the famous poem of William Blake, is composed by ORVIS ROSS for medium voice. The slightest hint of dramatization would probably ruin the poem, and the composer seems to have understood this in his straightforward treatment. "The Love I Hold," for high voice, with words by Karl Flaster and music by JULIA SMITH, is a good combination of sentimental poetry with sustaining subordinate music. The songs are priced from 60 to 75 cents.

■ HUBERT DU PLESSIS—Five Invocations for tenor and piano (Op. 12). Words by John Fletcher (1579-1625) and John Webster (c.1508-c.1630). The composer aims at true declamatory style by letting the words dictate the position and construction of the melody, a particularly good system for getting English words across to an audience. The piano provides atmospheric background and sets forth some of the essential thematic material. The amount of dissonance is in proportion to its ability to enhance the subject at hand. The five poems are: "Hark, Now Everything Is Still" and "A Dirge" by John Webster, and "The River-God's Song," "God Lyaeus, Ever Young," and "Care-Charming Sleep" by John Fletcher. This is a major offering and intended for concert material. Publishers: *Novello and Company Limited*, London.

SACRED MUSIC

(*Continued from page* 39)

The largest organ (1925) in the world is in the Convention Hall in Atlantic City, N. J., a full description of which would fill many pages. The seating accommodations of the hall are for 41,000 people. The organ (Midmer-Losh, Inc., Merrick, L. I.) occupies eight large chambers in six sections. There are two huge consoles—one seven-manual, one five.

Many people remember the large four-manual concert organ (inaugurated 1921) in the auditorium of the old Wanamaker store in New York, on which frequent recitals were given by well-known artists. This organ was equipped with 120 stops, 7500 pipes, string and echo organs, and unusually fine piano, harp, and chime effects. The beautiful concert organ at the head of the grand staircase in the palatial chateau-mansion of the late Charles Schwab, steel manufacturer and financier, was for many years nationally famous for the Sunday afternoon concerts played on it for small selective audiences. Excellent programs are still broadcast from the great organ (Austin) of the Mormon Tabernacle in Salt Lake City; the auditorium seats about 8000 people and the organ is equipped with well over 100 stops. Other great modern organs include the Skinner in the immense Cleveland (Ohio) Auditorium, with its five manuals and 143 stops; the beautiful and newly enlarged instrument (Aeolian-Skinner), with its ten playing divisions, installed in the Riverside Church, New York; the great organ in St. Patrick's Cathedral, New York; and the huge organ (Aeolian-Skinner) in the Cathedral of St. John the Divine, New York, with its 4-manual console of 133 stops, placed in the South Gallery above the Choir. These modern organs justify the epithet "King of Instruments."

Kent Employment Agency, Inc.
Announces the opening of their Music Department
...designed to fill the personnel needs of the music industry.
...from Secretarial through Administrative.
Inquiries Invited
JU. 2-2660
165 West 46 St., N. Y.

CATHEDRAL IN THE REDWOODS
By Charles Lombard, Elmer Milmeier and Walter Bob
PROCLAIMED "A GREAT STANDARD"
Piano-Vocal (with Hammond Reg.) 60c
at your Music Counter
WEB MUSIC PUBLISHING CO.
165 WEST 46th ST., NEW YORK 36, N. Y. • JUdson 6-9039

CHICAGO

For YOUR CHICAGO RECITAL Consult
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

ESTHER BOWKER
TEACHER OF SINGING
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

FREDA DRAPER
Contralto Soloist — Teacher
Opera • Concert • Oratorio • Radio
815 Washington, Oak Park, Ill. EU. 3-0169

CECILE de HORVATH
CONCERT PIANIST and TEACHER
528 Fine Arts Bldg., 410 S. Michigan, Chicago, Ill.

NELLI GARDINI
TEACHER OF SINGING
Chicago Conservatory Fine Arts Bldg.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4130

LOUIS **KOHNOP & RUBINSTEIN** AIDA
Solo and Duo-Pianists
825 Orchestra Bldg. Chicago, Ill.

ESTHER TEACHERS OF SINGING CHARLES
LABERGE
Chicago Musical College American Cons.

EUNICE STEEN LAMONT
SOPRANO, VOICE TEACHER
911 Lyon & Healy Bldg. Chicago . Tel.: WE. 9-5108

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 430 So. Michigan Ave.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. Bl. 8-1283

VIRGINIA PARKER
SOPRANO
12254 Wentworth Chicago 37, Ill.
Phone Waterfall 8-8772

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 3-4978

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

SONIA **SHARNOVA**
CONTRALTO
Chicago Conservatory — Fine Arts Bldg., Chicago
Phones: Studio—HA. 7-0500 Res.—LI. 8-1257

DONALD STROUP
Piano - Theory
Chicago Conservatory

FRED **TRULL**
TEACHER OF SINGING
Member of NATS
Studio: 711 Kimball Bldg. HA. 7-7755 Res. WH. 4-5620

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

NEW YORK

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P. M.

Maxine **DORELLE** —soprano
TEACHER OF VOICE, OPERA, SONG REPERTOIRE
OPERA WORKSHOP
Opera Studio 73, 1425 Broadway, N. Y. C. — OX. 5-0745

MICHELE FONTICOLI
Tenor — Vocal Teacher — Author
Exponent of the Italian School of Creative Singing
Singing Tone Through the Medium of the Spoken Vowel
58 West 70 St., N. Y. 23, N. Y. SC. 4-5179

NATIONAL

John F. **Carré** Mus. D.
Pianist - Composer - Organist
Faculty Member, Chicago Conservatory
219 Sixth St. Racine, Wis.

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, College-Conservatory of Music of Cincinnati

ANTHONY MARLOWE
Leading tenor—formerly Metropolitan and Covent Garden
Teacher of Voice Director Opera Workshop
Detroit Institute of Musical Art
NATS 52 Putnam St., Detroit, Mich.

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif

PHI BETA
National Music and Speech Fraternity
Edna Wallace Johnston, President
1401 Grove Terrace, Winter Park, Florida

DELTA OMICRON
NATIONAL PROFESSIONAL MUSIC FRATERNITY
Marie Marti — *National President*
18240 Meyers Road, Detroit 35, Michigan

Coach-Accompanist

James R. ANGELL
COACH-ACCOMPANIST
721 Kimball Bldg., Chicago, Ill. WA. 2-0893

William BROWNING
COACH — ACCOMPANIST
American Conservatory, Kimball Bldg., Chicago, Ill.
WE. 9-8620

Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

Helen LEEFELT
COACH — ACCOMPANIST
731 N. Michigan, Chicago, Ill.
Tel. EU. 6-3696

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4130

BUY U.S. BONDS

Eugene Ormandy

Comments on Diamond Phonograph Needles

"In music, only a masterpiece commands world-wide approval. This is true of all things of quality. In the same way a diamond needle has achieved world-wide recognition as the best stylus for reproducing these masterpieces from phonograph records."

Be sure your phonograph is equipped with a DIAMOND stylus

PLAY SAFE
PLAY DIAMOND

TETRAD

WORLD'S LARGEST MANUFACTURERS OF DIAMOND STYLI

For further information write to: Dept. MC5 62 St. Mary St., Yonkers, N. Y.